DOCUMENT RESUME

ED 148 171 FL 009 134

AUTHOR	Eddy, Peter A., Ed.
TITLE	An Idea Book for Language Teachers.
INSTITUTION	Western Washington State Coll., Bellingham.
SPONS AGENCY	National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE	Jul 77
GRANT	ES-25424-76-420
NOTE	77p.
EDRS PRICE	MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS	Cartoons; Classroom Games; *Cross Cultural Studies; Cross Cultural Training; Cultural Differences; French; German; Inservice Teacher Education; Instructional Innovation; *Language Instruction; Language Teachers; *Learning Activities; *Second Language Learning; Spanish; Summer Workshops; *Teacher Developed Materials; Teacher Workshops; *Teaching Methods; Unit Plan; Units of Study
IDENTIFIERS	Cuisenaire Rods

ABSTRACT

This collection of language teaching ideas is the result of a four-week intensive workshop held in July and August 1976 for language teachers in the Northwest. The participants, a group of secondary teachers of French, German and Spanish, attended courses in cross-cultural communication and language-teaching methodology, in which they acquired ideas about approaches and techniques in language instruction. During the fall of 1976, these teachers put into practice many of the ideas obtained during the summer workshop. They were requested to bring to the January 1977 in-service follow-up meetings one example of an instructional idea used in their classrooms, and to attach commentary which would help others profit from their experience. Sections I - IV contain examples of curriculum developed in or inspired by the course in cross-cultural communication. These sections provide: audio-motor units, cultural assimilators, "cultoons," and mini-dramas. The bibliography from this course is attached as Appendix A. Sections V and VI contain material which stems from work done in the course in language-teaching methodology. These sections concern cuisinaire rods ("algebricks") in the language classroom and personalizing language instruction. The bibliography for this course is attached as Appendix B. The final section, VII, contains units of instruction which did not fit well into any of the first six sections, but appeared to merit inclusion. (Author/CFM)

Documents acquired by ERIC include many informal unpublished materials not available from other sources. ERIC makes every effort to obtain the best copy available. Nevertheless, items of marginal reproducibility are often encountered and this affects the quality of the microfiche and hardcopy reproductions ERIC makes available via the ERIC Document Reproduction Service (EDRS). EDRS is not responsible for the quality of the original document. Reproductions supplied by EDRS are the best that can be made from the original.

An Idea Book for Language Teachers

edited by

Peter A. Eddy

Western Workshop for Language Teachers
Department of Languages and Literature
Western Washington State College
Bellingham, Washington

July 1977

Support for this project was provided by the National Endowment for the Humanities under grant number ES-25424-76-420.

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Peter A Eddy

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

Introduction

This collection of language teaching ideas is the result of a professional development effort for language teachers in the Northwest funded by the National Endowment for the Humanities. During a four-week intensive workshop held in July and August 1976, a group of secondary teachers of French, German and Spanish attended courses in cross-cultural communication (taught by Dr. Genelle Morain, University of Georgia, Athens) and language-teaching methodology (taught by Dr. Earl Stevick, Foreign Service Institute, U.S. Department of State) in which they gleaned numerous ideas about approaches and techniques in language instruction.

During the fall of 1976, these teachers put into practice many of the ideas obtained during the summer workshop. They were requested to bring to the January 1977 in-service follow-up meetings one example of an instructional idea used in their classrooms, and to attach commentary about their experience which would help others profit from their experience.

Sections I - IV contain examples of curriculum developed in or inspired by Dr. Morain's course. For those desiring to learn more about these techniques, we have appended the bibliography from the course she taught as Appendix A. Sections V and VI contain material which stems from work done in Dr. Stevick's course. Those desiring to learn more about "non-traditional" methods of language teaching should consult Appendix B, which contains Earl Stevick's bibliography. Particularly useful as a first source is Stevick's book, Memory, Meaning and Method, Rowley, Mass: Newbury House Publishers, 1976.

The final section, VII, contains units of instruction which did not fit well into any of the first six sections (several have no direct relation to what went on at the Workshop) yet appeared to merit inclusion.

Peter A. Eddy, Director

Table of Contents

Note: The editor has grouped these teaching ideas according to their sources of inspiration for the most part. Since some units do not fit well into these categories, there are miscellaneous groupings at the end of the collection.

Title	Author	Language	Page
Section I: Audio-Motor Units [introductory note]			
1. The Audio-Motor Unit	Terry Bastian	All	1
2. Introduction to French Artists	Sandra Stoops	French	3
3. Au Restaurant	Patricia Clarke	French	6
4. Le Petit Déjeuner	Marilyn Fleming	French	8
5. A Map of Germany	Marlene Jones	German	10
6. Customs Inspection	Elsie Reed	German/all	11
7. Getting Up in the Morning	Dale Nesse	German	13
8. Früh Morgens	Erna Markwart	German	14
9. Time to Eat	Barbara Roessner	Spanish	15
Foiled Again!	Barbara Roessner	Spanish	15
The Door	Barbara Roessner	Spanish	15
Section II: Cultural Assimilators [introductory note - reference to background source]			
10. The Ruhlens' Place	Therese Wolfe	German	17
11. The Free Ride	Jack Stansfield	German	20
12. Hallowe'en	Diane Bundrock & Bert Villanueva	Spanish (Mexico)	22
13. Una tortilla por cualquier nombre	Barbara Roessner	Spanish	24
14. American Traffic	L. Beatrice Hardy	Spanish (Mexico)	26
Section III: Cultoons [introductory note]			
15. Tipping in France	Anne Tellvik	French	28
16. Antonio Visits Bellingham High	Pam Michael	Spanish (Mexico)	31
Section IV: Mini-Dramas [introductory note]			
17. Le Snobisme Français?	Geraldine Van Zanten	French	35
18. Piropos o Así son los hombres	VeAnna Morgan & Diane Bundrock; presentation by Marilyn Messingham	Spanish	39

Section V: Cuisinaire Rods (algebricks) in the Language Classroom

19. Using Cuisinaire Rods to Teach The Dative Case	Art Manchester	German	41
20. Geography and Travel with Rods	Rebecca Ainley	Spanish	43
21. Cuisinaire Rods in the Foreign Language Classroom	Steve Green	Spanish	45
22. Algebricks and the Teaching of Spanish	Mary Jean Mohn	Spanish	46
23. An Adaptation of the Rods	Barbara Roessner	Spanish	48

Section VI: Personalizing Language Instruction

24. Personalizing French Instruction	Helen Burgess	French	50
25. Ideas for the Classroom Use of Student Recordings to Introduce the New Language (Community Language Learning)	Eleanor Mischaikow	German	51
26. Mi Escudo Personal	Marian Smith	Spanish	53

Section VII: Miscellaneous

27. Ideas for the Classroom Use of Identification Games	Judith Halstead	French	55
28. Christmas in Germany	Helga Madland	German	57
29. Ideas for Junior High Classroom: Introduction to Cultural Differences	Diane Bundrock	All	59
30. Classroom Game: "Miembros de la familia"	Lucia Brewer	Spanish	61
31. El Día de los Muertos	Rosemary Leiva	Spanish	62

Appendix A - Bibliography for a course in cross-cultural communication for language teachers (Genelle Morain)

Appendix B - Bibliography for a course in "non-traditional" methods of language teaching (Earl Stevick)

The Audio-Motor Unit

Among the many ideas for enlivening language learning that were taken away from the foreign language teacher's workshop in Bellingham this past summer, one stands out as having the greatest potential for helping students learn a variety of language skills in a less artificial way. I refer to the method that Genelle Morain called "Total Physical Response Drills". Other writers have refered to this method as the "Audio-Motor Unit".

What is a "Total Physical Response Drill"? Briefly, it is simply a series of commands given by the teacher in the target language which the students must execute. The idea is to teach listening comprehension, and for the student to intensify his learning of the command utterance by actually performing the required task, he may be asked to give the same commands to another student in order to begin development of his speaking skills over the new vocabulary items. Another way in which the student may begin to develop speaking proficiency in this method might be to have the student vocalize whatever command he has been given. For example when a student is asked to "stand up" in the target language the student might respond "I'm standing up" while he is actually standing up, etc.

An impressive thing about this technique is that it removes the student from that lifeless printed page and allows him to get into the action. It would seem that the more senses that can be called upon by the learner during the learning process, and the more the student is able to involve muscles other than his speech apparatus and his vision, the more efficient the learning should be.

Another happy possibility inherent in this method is that all areas of the language learning process can be challenged during the same activity. Along with the development of listening comprehension, speech, reading and writing, the teacher could very easily include matters of cross-cultural understanding. My experience has been that the students really enjoy the opportunity to get up from their seats and move around in the classroom in order to occasionally escape the chains of that very often dull textbook.

I believe that this activity can be used with any age language learner. To introduce this activity I prepare one of my students in advance to be able to execute the new series of commands. Then to enliven the process, I have the student assistant give the commands to me. Often the student can make slight changes in the commands in order to place the teacher in somewhat compromising positions. Sometimes the school principal can be asked to show up at extremely inopportune times. These kinds of things generally put the other students in the mood to participate in learning fun. Some commands may be given to the whole class, while others should be limited to small groups.

After these commands have been "learned" in the spoken language, a printed list of these commands are given to the students in order to facilitate their learning in the written language. Evaluation of this learning can be done in the more conventional ways such as with dictations, translations, etc. In selecting the content of these commands,

it is important to focus on those commands which can be easily related to the life-styles of the people whose culture is being studied. This will permit the introduction of subsequent lessons on cross-cultural understanding. For example, one could command the student to employ table manners which illustrate manners common to the new culture. Learning is also enhanced by including as many real props as possible in the performance of these commands to make the learning seem more real. Such props as: real flowers, a real telephone, a comb, and a hair dryer, etc. Also, the more the commands reflect the daily lives of your students, the more interest the students will show toward the vocabulary being learned, and the more they will be tempted to practice these utterances outside the classroom.

The students themselves might be asked to create a series of commands in English that would reflect their own lives in funny and sometimes embarrassing situations. The students would then be asked to try to translate these commands into authentic utterances that would likely be used in the target country. If the idea seems to be rather difficult to express in the new language, a native speaker, if available, should be consulted.

Terry Bastian
Capital High School
Boise, Idaho

Audio Motor Unit: Introduction to French Artists

Procedure

1. Introduce any vocabulary in this script which may be new to the class.
2. In the front of the classroom provide two or more prints of French artists.
3. Play a taped version of this script and act out the commands while the students observe.
4. Play the tape again and have the students follow the commands.
5. Discuss.

Tapescript for Audio-Motor Unit

1. Prenez un feuille de papier et des crayons de couleurs.
2. Regardez une des peintures sur le tableau.
3. Fermez vos yeux.
4. Considérez la couleur proéminente.
5. Ouvrez vos yeux et prenez le crayon de cette couleur.
6. Tracez trois lignes droites avec ce crayon.
7. Regardez la peinture encore.
8. Fermez vos yeux.
9. Considérez la forme proéminente.
10. Faites cette forme avec votre couleur préférée.
11. Regardez le dessin de votre ami et montrez-lui le vôtre.
12. Choisissez une de ses deux couleurs.
13. Avec cette couleur faites une forme qui encercle votre dessin.
14. Trouvez un titre pour cette oeuvre d'art
15. Écrivez votre titre au-dessous du dessin.

16. Mettez votre signature au coin.

17. Levez-vous.

18. Marchez au panneau d'affichage.

19. Affichez votre dessin.

20. Regardez les autres et comparez-les avec les peintures originales.

21. Cherchez le nom de votre artiste.

22. Retournez à votre place et écrivez ce nom sur une feuille de papier.

23. Commencez à chercher quelque information sur la vie et les oeuvres de cet artiste.

Ideas for Classroom Use

The use of art in the classroom works well with any age or language level of students. The vocabulary of this script makes its use possible with any level of language. Its application may precede a unit on the artists of France. This technique is an effective tool for introducing the students to the artists and getting them involved personally with the artists.

This initial approach to the discussion of art and specifically to participate in art. After completing the script the student has superficially interpreted an art work. At this point a number of follow-up activities can be utilized before the students continue with the last command.

Undoubtedly the students will want to discuss the activity. Some may question whether their work qualifies as art. The general question "What is art?" may be tossed out for discussion. Other possible angles are:

1. Who qualifies as a critic?
2. What is the purpose of art?
3. Does art supply a need?
4. What are the dimensions or mediums of art?
5. Does art communicate? If so, how?

These discussions are intended to encourage thought and may be conducted in the target language at an advanced level. Specific questions may arise from the prints of French artists as well.

Another possible approach to exending the unit's use might be to deal specifically with the target culture (in this case, French) and examine a Frenchman's attitude toward art as it relates to his daily life. (The French: A Portrait of a People, Sanche de Gramont). There is considerable material available on the Louvre which could be presented in a multitude of ways. Films on individual artists or styles would enrich the exposure.

Through discussion, presentation or individual research the class

could examine the influences a particular culture has had in the world of art. Art vocabulary borrowed from the French in particular might be incorporated into another audio-motor script created by the students and presented to another class. Reports on individual artists, as suggested in the last command, may be done in the target language at the advanced level, and they could be presented to the entire class orally and visually through bulletin board display.

This unit may extend to the limits of time and resources available. Local artists as speakers and field trips to galleries or museums will broaden the exposure, and they lend themselves to follow-up activities in the target language. Classroom games may also be bought or made by the students, and jigsaw puzzles of prints provide added classroom activity.

The audio-motor script provides a wonderful introduction to any topic because it incorporates learning by doing. After physically participating in an activity a student is more responsive to the subject. For the unit on art it supplies an atmosphere of sensitivity and curiosity which is often difficult to achieve in a classroom and which is particularly important to the topic regardless of the extent of exploration.

Sandra Gassner Stoops
Hanford School
Richland, Washington

Audio Motor Unit: Au Restaurant
(adapted from Genelle Morain)

Procedure:

1. Teacher has all the props set up in front of the class. Teacher plays the tape and acts out the motions.
2. The whole class goes through the motions with the teacher as the tape is played again. (student props are imaginary)
3. Individuals come to the front of the casssroom and use the props acting out the motions with the tape.
4. Teacher gives commands to class out of order and all go through the motions together without tape.
5. Teacher gives commands in rapid succession out of order.
6. Students give teacher commands as teacher does motions.
7. Students give each other the commands before the action (so that actor does not know beforehand what will be given).
8. Teacher expands the actions to more simple commands.
9. Teacher uses a different form of address (e.g. TU instead of VOUS).
10. Teacher changes tenses: what was done yesterday or will be done tomorrow.
11. Students may be given a ditto and learn the unit as a dictation.

Tapescript for Audio-Motor Unit:

Vous êtes au restaurant	You are at a restaurant
Prenez votre serviette	Pick up your napkin
Dépliez-la	Unfold it
Mettez-la sur vos genoux	Put it on your lap
Prenez votre fourchette dans la main gauche	Pick up your fork in your left hand*
Prenez votre couteau dans la main droite	Pick up your knife in your right hand*
Coupez un morceau de viande	Cut a piece of meat*
Mettez-le dans la bouche	Put it in your mouth*
Mâchez-le	Chew it
Avalez-le	Swallow it
Reposez votre couteau et votre fourchette	Put down your knife and fork
Laissez vos mains sur la table	Leave your hands on the table**
Versez un verre d'eau	Pour a glass of water
Essuyez-vous les lèvres	Wipe your lips
Buvez	Take a drink
Vous voulez du pain	You want some bread***
Coupez-en un morceau	Break off a piece
Mangez-le	Eat it***
Prenez l'addition	Pick up the bill
Regardez-la	Look at it
Sortez votre porte-monnaie	Take out your wallet
Payez l'addition	Pay the bill
Laissez un pourboire	Leave a tip
Quittez le restaurant	Leave the restaurant

Notes culturelles:

* Il faut montrer aux étudiants la manière française de manger la viande avec la fourchette dans la main gauche et le couteau dans la main droite. On tient la viande avec la fourchette pendant qu'on coupe avec le couteau. La tranche de viande se mange avec la main gauche.

** En mangeant, on met les deux mains sur la table.

*** On ne porte pas à la bouche une tranche entière de pain comme aux Etats-Unis, mais on en coupe des petits morceaux au moment même où on les mange.

Patricia Clarke
Bellingham High School
Bellingham, Washington

Ideas for Classroom Use

"Déjeuner de matin" by Jacques Prévert is a poem for dramatization, recitation, and maybe memorization, for high school French students in the second or third semester of study.

The possibilities for study include the following:

1. Cultural: In big C culture this poem offers an easy, early encouter with literature and the world of Jacques Prévert.

   In small c culture these points can be discussed:
   --the French drink café au lait for breakfast, made with hot coffee and hot milk.
   --they put in plenty of sugar which is less refined than the sugar which we use, and thus we can offer them the "vignette" of the stirring, stirring to dissolve the sugar.
   --in France paper products are much less used than here, so that boxes of wooden matches are much more common than paper books of matches. Lighters are popular.
   --the French concept of walking or going out under the rain, while in Oregon we are in the rain.

2. Vocabulary: Gather these objects or use picture cutouts to allow students to handle and exchange the objects as they learn the vocabulary. Objects can also be used in dramatization.

une tasse	un manteau
une cuillère	une cafetière
une cigarette	une casserole pour chauffer le lait
un cendrier	un sucrier
un chapeau	un briquet ou des allumettes

Audio-Motor Unit: Le Petit Déjeuner
(to accompany the study of Jacques Prevert's "Déjeuner du matin")

NOTE: This audio-motor unit may preceed or follow the use of "Déjeuner du matin" by Jacques Prévert, in order to reinforce vocabulary and comprehension.

Tapescript for Audio-Motor Unit:

Versez du café dans la tasse.
Mettez du lait dans la tasse de café.
Mettez du sucre dans le café au lait.
Tournez-le avec la cuillère.
Buvez le café au lait.
Reposez la tasse.
Allumez une cigarette.

Faites des ronds avec la fumée.
Mettez des cendres dans le cendrier.
Levez-vous.
Mettez votre chapeau sur la tête.
Il pleut, mettez votre manteau de pluie.
Partez sous la pluie.

3. Kinetic response: Associating movement with vocabulary learning, these actions can be pantomimed or dramatized with objects.

Pouring	Blowing smoke rings
Stirring	Flicking ashes
Drinking	Getting up
Replacing a cup	Putting on hat and coat
Lighting a cigarette	Going out
Smoking	Putting head in hands
	Crying

4. Grammatical - Verbs: -Passé Composé with one clear contrasting Imperfect.
-Use of Infinitives with prepositions.

Passé Composé of:	Imperfect:
Mettre	
Boire	Il pleuvait
Tourner	
Pleurer	
Prendre	Infinitives with prepositions:
Reposer	
Allumer	Sans me regarder
Faire	Sans me parler
Partir	
Se lever	

Grammatical - Prepositions: Meaning of the following:

Dans - dans la tasse, dans le cendrier, dans la main
Avec - avec la cuillère, avec la fumée
Sans - sans une parole, sans me parler
Sur - sur la tête
Sous - sous la pluie

Offer a text of the poem to the students, encouraging dramatization or pantomime to accompany a taped or an oral presentation. Groups of three students worked well for me with one being the oral interpreter (usually without a text) and the other two being actors. In the end, the most effective presentations were given without props.

[Editor's note: Prévert's "Déjeuner du matin" is available in many collections of 20th century French poetry as well as in elementary textbooks.]

Marilyn Fleming
Gladstone High School
Gladstone, Oregon

Audio-Motor Unit: A Map of Germany

The audio-motor unit has been a successful teaching aid at all levels in my German classes. I developed the following unit from a topic suggested by Genelle Morain of the University of Georgia.

Tapescript for Audio-Motor Unit:

1. Nehmen Sie ein Stück Papier.	Take a piece of paper.
2. Gehen Sie an die Landkarte von Deutschland.	Go to the map of Germany.
3. Zeichnen Sie Deutschland auf Ihr Papier.	Draw Germany on your paper.
4. Sehen Sie Ihre Zeichnung an.	Look at your drawing.
5. Sie sieht aber schlecht aus!	It looks really bad!
6. Knüllen Sie das Papier zusammen.	Crumple up your paper.
7. Werfen Sie das Papier weg!	Throw the paper away!

Ideas for Classroom Use:

The previously described audio-motor unit was used in the third or fourth week of a first year German class. It was time to make a change in the normal oral routine, and although I feared it might be too early to give the students an audio-motor unit, I proceeded with it anyway.

In the recording itself I tried to use as many sound effects as possible to entice the high school students to listen carefully, and act out the commands. The students comprehended the text without great difficulty, acted enthusiastically, and were able to recall the commands a few days later.

As a follow-up to the audio-motor unit, it would be possible to have a geography lesson on Germany, Switzerland, or Austria. This type of a lesson is a welcome relief to the routine work of a beginning class. Beware though! When I gave the command to throw the paper away, I was bombarded with paper!

Marlene Jones
Auburn High School
Auburn, Washington

Audio-Motor Unit: Customs Inspection

Tapescript: Translation of German Audio-Motor Unit.

Take a small suitcase and a flight bag in one hand.
Hang your camera around your neck.
Take the large suitcase in the other hand.
The suitcase is heavy.
Set it down.
Pick it up again.
Take a few steps forward.
Ask an official where the line for the customs inspection is.
Turn left.
The flight bag slips out of your hand.
Pick it up.
Stand in line.
Place your baggage on the floor.
Pick it up quickly and move a few steps forward.
Your luggage is getting heavier.
Stop.
Place the luggage on the floor.
Your hands ache.
Rub your hands.
Rub your shoulders.
Rub your arms.
Pick up your luggage again.
You are finally standing in front of the inspection counter.
Place your luggage on the counter.
You have difficulty lifting the large suitcase.
Search through all your pockets (or purse) for the key.
Open the suitcase.
It reeks of perfume.
A bottle of perfume, a gift to your mother, has broken.
Smile, with embarrassment.
Carefully pick up the broken fragments of glass.
Throw the glass in the trash can.
Close the suitcase.
Lock it.
Smile with embarrassment.
Pick up your luggage and leave.

Ideas for Classroom Use:

Customs Inspection has been added to a unit on various modes of transportation and travel for second year German classes in high school.

The first reaction students have is: "It's a big hassle to carry too much luggage while traveling abroad." This leads into a discussion of what and how much is needed while traveling. This followed by questions about duty. I suggested that they send for the latest information about Customs Inspections upon reentering the U.S. They also sent a request to the German Consulate for information.

The new idiom used is "Schlange stehen" for to stand in line. "Schlange stehen" literally means stand like a snake line. Lines are never straight, when one waits.

There is extensive use of dative, accusative and two-way prepositions. The structural target for the transportation unit is the correct use of these prepositions.

New vocabulary is introduced. This consists of luggage and its components, official, Customs, counter, and glass fragments. Most of these are reinforced in other section of the unit.

Elsie Reed
Nampa Senior High School
Nampa, Idaho

Audio-Motor Unit: Getting Up in the Morning

Procedure:

I have found the Audio-Motor Unit presented by Genelle Morain to be an excellent learning experience for high-school German students. Numerous units are possible, but the first one I used, which created great enthusiasm in class, was the "Getting Up" unit. I taped commands in German on a cassette, left pauses for doing the motions, and drew "props" on the blackboard: bed, dresser, sink, mirror.

I played the tape and ran through such motions as yawning, getting dressed, brushing teeth, gargling, then going back to bed, and by hamming it up got lots of laughs. And the students got up and did the routine with me the next time. We repeated the procedure later as a follow-up activity, with the students voicing the commands. Finally, they received dittoed copies of the commands which were then incorporated into the unit test.

Tapescript for Audio-Motor Unit:

RRRRinnnggggg!!!!!
Stell den Wecker ab!
Mach die Augen auf!
Gähne!
Spring aus dem Bett!
Zittere vor Kälte!
Zieh die Kleider an!
Geh zum Waschbecken!
Dreh den Wasserhahn an!
Wasche dich!
Putz dir die Zähne!
Gurgele mit Mundwasser!
Kämm dir die Haare!
Schau in den Spiegel!
Gähne!
Zieh die Kleider aus!
Geh zurück ins Bett!
Stell den Wecker auf!
Schlaf!
Schnarch!

This audio-motor unit makes use of not only reflexive verbs and opposites, but also everyday vocabulary. Students react positively to the unit and gain useful vocabulary. I would recommend the unit to any teacher. I used it with ALM German, Unit 14.

Dale Nesse
Ellensburg High School
Ellensburg, Washington

Audio-Motor Unit: Früh Morgens

Tapescript: Audio-Motor Unit

Der Wecker klingelt.
1. Schalte den Wecker aus! (Er klingelt noch immer)
2. Schimpfe: Blödes Ding!
3. Steh schnell auf!
4. Strecke dich und gähne!
5. Reibe dir die Augen!
6. Gähne noch einmal!
7. Kratze dich am ganzen Körper!
8. Geh ans Fenster!
9. Mach das Fenster auf!
10. Atme tief - 3 mal!
11. Sag: Hm, schönes Wetter heute!
12. Nimm deinen Morgenrock!
13. Wickle ihn um dich!
14. Geh ins Badezimmer!
15. Schau in den Spiegel!
16. Runzle die Stirn und zieh die Nase hoch!
17. Streck die Zunge heraus!
18. Seufze tief und laut!

Ideas for Classroom Use:

This audio-motor unit was used very early in the school year in a second-year German class made up of freshmen and sophomore students. It fit well into a review of time and phrases like: "Um wieviel Uhr stehst du auf?" It also was a new way to review command forms and served well to break up the monotony of review. Culturally, the unit points out the love Germans have for fresh-air, especially early in the morning.

When recording the audio-motor unit the sounds of the alarm-clock ringing, the yawning, the window and door being opened and the sighing should be included. It makes the exercise much more realistic. It is also very important not to leave too much time between commands or the exercise will drag and the teacher and students will feel foolish standing around to wait for the next command.

Phrases like "blödes Ding" and verbs like reiben, kratzen, wickeln, runzeln, hochziehen, seufzen and herausstrecken should be introduced before the audio-motor unit is practiced.

I have found that the part the students like best about any audio-motor unit is to give commands to each other out of sequence.

Erna Markwart
Jackson High School
Portland, Oregon

Audio-Motor Unit: "Time to Eat"

Procedure:

You need knife, fork, napkin, and plate as props; sound effect - cowbell.

Tapescript for Audio-Motor Unit:

1. Es la hora de comer.	It is time to eat.
2. Siéntese a la mesa.	Sit down at the table.
3. Recoja la servilleta.	Pick up the napkin.
4. Ponga la servilleta en el regazo.	Put the napkin on your lap.
5. Tome el tenedor en la mano izquierda.	Take the fork in the left hand.
6. Tome el cuchillo en la mano derecha.	Take the knife in the right hand.
7. Corte la carne.	Cut the meat.
8. Lleve la carne a la boca con la mano izquierda.	Take the meat to your mouth with your left hand.
9. Mastique. (Sound effects - I used crushed up paper next to the mike.)	Chew.

Audio-Motor Unit: "Foiled again!"

Procedure:

You need a small toy burro or draw a picture on the chalk board. Burro is in a pasture -- fence is drawn around burro. A small distance away is drawn a small house -- with a bike next to it.

Tapescript for Audio-Motor Unit:

1. Salga.	Go outside.
2. Busque el burro.	Look for the burro.
3. Mire el burro.	Look at the burro.
4. Coja el burro.	Catch the burro.
5. Jale el burro.	Pull the burro.
6. Empuje el burro.	Push the burro.
7. Dése por vencido.	Give up.
8. Vuelva a casa.	Return home.
9. Monte su bicicleta.	Get on your bike.
10. Váyase.	Go.

Audio-Motor Unit: The Door

Procedure:

You need keys and matches. Draw a stairway on the board leading to a door with a keyhole.

Tapescript for Audio-Motor Unit:

1. Suba la escalera.	Go upstairs.
2. Meta la mano en el bolsillo.	Put your hand in your pocket.
3. Saque los fósforos.	Take out the matches.
4. Encienda un fósforo.	Light a match.
5. Meta la otra mano en el bolsillo.	Put your other hand in your pocket.
6. Saque la llave.	Take out the key.
7. Meta la llave en la cerradura.	Put the key in the lock.
8. Apague el fósforo.	Put out the match.
9. Voltee la llave.	Turn the key.
10. Coja la agarradera.	Take hold of the doorknob.
11. Volteela.	Turn it.
12. Tire la puerta.	Pull the door.
13. Saque la llave.	Take out the key.
14. Métala en el bolsillo.	Put it in your pocket.

Ideas for Classroom Use:

I decided to use the formal command form and I include the command form when my students work with verbs. Hopefully, this will make subjunctive easier when they get there. In general, my students like them. I find that I have to go through all the actions carefully first. I have not used sufficient repetition of items to aid my students in remembering. I do not work the vocabulary except in the audio-motor unit context. I do write the infinitive form of the verb on the other side of the number for reference, and we go over translation after we have acted through a number of times.

The following are comments on the units:

I. "Time to Eat": Useful for table vocabulary and European cutting of meat -- also left and right.

II. "Foiled Again!": The burro is an animal important in Mexican culture. The students like to push and pull. These words are on doors -- so that it is practical to be able to understand them.

III. "The Door": It is a little long. The students want to know why we don't enter the apartment. It will be continued, and I will try to leave each episode with a cliff-hanger ending. This did not occur to me until after I had presented this one -- or I would have left this one with a more suspenseful ending.

I do not do these with adult weekly classes because I think that they need more repetition. However, I may try as my adults build up more vocabulary.

Barbara Roessner
Rex Putnam High School
Milwaukie, Oregon

Cultural Assimilator: "The Ruhlens' Place"

Procedure:

Read the following account of a situation which led to cross-cultural friction. Then select one of the four alternatives which best explains what has happened. Turn to the page which gives the explanation of the alternative you selected and check to see if your response is correct. If it is not correct, try again until you have found the right alternative. You should read each explanation completely.

Anecdote:

Mike is an American exchange student in Berlin. He lives with the Ruhlen family in their large apartment on the third floor of an older renovated building on Uhlanstrasse. The street is narrow but very picturesque. At the end of his first school day Mike has been working for hours trying to do all the homework he could. He is tired and stands up, looks out the window and sees the darkened street. He notices that all the windows across the street have closed drapes. He wonders what kind of people live there and feels a bit of homesickness for his street in America, where he could look right into his neighbors homes and feel like he was a part of their family. Karl, the Ruhlens' teen-age son, pulls him out of his reverie as he knocks on the open door and excuses himself to bother Mike, but the Schneiders, some friends, are coming with their teen-age daughter to meet him and share the family's "Abendessen". Karl closes the door as he leaves. But Mike feels a bit closed-in in an apartment, as he was used to a house with a large lawn. He re-opens his door in order to feel more a part of his German family, and also to know when the Schneiders arrive. Soon the doorbell rings and the dinner guests are cheerfully greeted by the Ruhlens in the entrance hall. Mike leaves his homework on his desk and rushes to meet the new people, leaving his light on and his door open.

As Mike arrives in the entry hall, he realizes that Mrs. Ruhlen's voice is a bit tense when she introduces him to the Schneiders. He has the distinct feeling that he has done something wrong. Can you guess what it is?

Possible solutions:

1. Mike is wearing his blue jeans and a handknitted sweater and should have dressed up in his suit.

2. He should have waited until he was called before coming out of his room.

3. He should have introduced himself and not waited for Mrs. Ruhlen's introduction.

4. He left his door open and from the hallway one can see Mike's cluttered desk and open drapes.

Explanations:

Solution 1: Yes, it would have been nice if Mike had worn something a little more formal, like slacks and a sports coat, with a shirt and tie, or a suit, the first time that he met the Ruhlen's friends. German people generally dress more formally than Americans, but for young people, clean and well-fitting jeans are acceptable and there is nothing wrong with wearing a neat sweater. LOOK FOR A BETTER SOLUTION.

Solution 2: It might have been a good idea to wait until he was called. Again, the German people are more formal with guests than Americans. But his eagerness to meet the Schneiders would certainly not be misinterpreted as lack of manners. LOOK FOR ANOTHER SOLUTION.

Solution 3: No, in Germany there are some strict social rules and one of them is that, before you can converse with another guest at a party of any kind, you must have been introduced by a mutual friend or acquaintance. In public places, however, as on trains, buses, etc., it may be alright to converse with a fellow passenger.

Solution 4: Bravo! You have found the real reason for Mrs. Ruhlen's embarassment! In Germany, people cherish their privacy more than Americans can imagine. Members of the family consider their room as their "castle". They always close all doors. To leave your bedroom door open, and especially when it allows a view of a messy desk or room, is extremely embarassing, especially in front of guests. Furthermore, Mike had left his drapes open after dark and the neighbors across the street could see his room. This is not done in Germany. Before the lights are turned on, the shutters or drapes are closed. Again, Germans insist on privacy. An additional error was to leave his light on. Electricity is very expensive in Germany, and is never wasted. German people are generally very thrifty in the use of their expensive untilities.

Ideas for Classroom Use:

1. This format can be used for a whole classroom, especially in the first part of German I, when there is not enough background material to give much reading to the students, and to give a change of pace in the classroom. The paragraph could be read by the teacher and the alternatives (choice of solution) written on the board. Each student would have a set of explanations of the four alternatives, each explanation being on a different sheet of paper.

2. The cultural assimilator may also be used by students who have finished their assignments well ahead of the rest of the class and who enjoy doing something different. It could be done as extra credit.

3. The idea of this format is to give as much cultural information as possible with each alternative, even though three of the alternatives are the wrong guess. This information, if the whole class participates, can also lead to discussion of a lot more material than meets the eye.

For instance, the Ruhlens live in Berlin. (Where is Berlin on the map?) They live on Uhlanstrasse. (What was a Uhlan?) It is a narrow but picturesque street. (Perhaps you have a slide showing some of those narrow street perspectives found not very far from Kufurstendamm.) Their building is an older renovated building. (Why did the older buildings of Berlin have to be renovated after the war?), etc...

4. The student who is not academically inclined might find a new interest in the class when he realizes that there is a lot more than the language itself involved in "learning German".

5. After students have learned more vocabulary, some German may be included in the paragraph. Note that "Abendessen" has been used, and in the same way, additional expressions could be used in the language.

Therese Wolfe
Lincoln High School
Seattle, Washington

Culture Assimilator: "The Free Ride"

Anecdote:

While visiting in Munich for the first time, Mr. and Mrs. Smith decided to ride the Strassenbahn to the Nymphenburg Palace for a little sightseeing. When they got to the Strassenbahn stop they found quite a group of people waiting for the next car. When it arrived, they were mildly surprised to see that all the people at the stop were lining up to get in the first of the two connected cars. Rather than wait in line, they simply got in the second car where there was no line and sat down to wait for the conductor to come and collect their fares. No one came before they arrived at Nymphenburg and the Smiths got out wondering about their free ride. What was the reason the Smiths didn't pay for their ride?

Possible Solutions:

1. The conductor was so busy collecting fares in the first car that he couldn't make it back to the second car before they arrived at the Palace.

2. It is the policy that foreign tourists ride free on public transportation in Munich as a sort of good will gesture on the part of the city. Of course, the Smiths were easily recognizable to a native German as Americans.

3. Passengers are supposed to get in the first car where they pay. They may then sit in either car, wherever there is room. The doors of the second car are opened only for those getting out.

4. Passengers are expected to signal the conductor that they haven't paid yet and the Smiths hadn't learned the proper gesture yet.

Explanations:

Solution 1: It certainly is possible that the conductor was indeed very busy collecting fares from other passengers in the first car, but it is hardly likely that he would let anyone slip by without paying for that reason. Try another solution.

Solution 2: Munich is a fine city for tourists and one notices Bavarian hospitality in many ways. Also, the average Bavarian or German, in general, has no problem at all in recognizing the average American tourist in the crowd. But nobody rides for free in Munich or anywhere else in Germany - at least not intentionally! Try again.

Solution 3: In the double streetcars in Munich, the conductor collects fares only in the first car and the passengers are expected to board the first car, pay, and then sit where they want. (You picked the right answer!) The Smiths simply got on the wrong car and it never occurred to the conductor to check in the second car for stowaways. Also, the Smiths were apparently oblivious to the strange looks and whispered remarks of the other passengers in the second car.

Solution 4: Germans, as a rule, are quite obedient and dutiful people who usually try to do the right thing, but no conductor worth his salt would rely only on the honor system. He would know from whom he had collected and who hadn't paid yet. Keep trying.

Jack Stansfield
Marysville Jr. High School
Marysville, Washington

Cultural Assimilator: "Hallowe'en"

Procedure:

Read the following anecdote which describes a cross-cultural misunderstanding. Select one of the four alternatives which best explains the misunderstanding. Turn to the page which gives the answer for the alternative you selected. If your answer is not correct, choose the next most likely alternative and verify, continuing until you have the correct answer.

Ancedote:

Mr. Alameda, a Mexican businessman, has the opportunity to visit the United States for several months. He decides to take his wife, and his children, María Isabel and Joaquín, along with him. The Alameda family soon becomes adapted to their new situation and make friends with the Johnson family.

On October 31st, the Johnsons invite María Isabel and Joaquin to accompany their children for Hallowe'en night festivities. At first there was a communication gap concerning what Hallowe'en meant. Finally, the Alamedas understood it was similar to their Día de los Muertos observance. It appeared similar to their celebration, except that it took place two days earlier than theirs in Mexico which is celebrated on November 2nd. They consented for their children to go.

The Johnsons picked up the Alameda children and took them to their home. María Isabel and Joaquín were given empty bags and were dressed in Hallowe'en costumes. The two children were somewhat apprehensive about what exactly was going to happen, but they saw how excited and happy the Johnson kids appeared.

At dusk, the children were allowed to start their journey. They raced with the Johnson children from house to house. Soon their bags were overflowing with "goodies". The festivities over, María Isabel and Joaquín returned home to their parents. They told them all about what had happened, how it had happened, and showed them their bags full of candy. The Alamedas were aghast at the evening's activities. Why were they so shocked?

Possible solutions: (Select the best alternative to explain the anecdote.)

1. In Mexico it is considered unhealthy for children to eat sweets.

2. The Alamedas were surprised that there was no homage paid to the dead during this holiday.

3. The Alamedas were surprised that their children were taught to be greedy and demand "trick or treat" for candy.

4. The Alamedas were shocked that their children were dressed up in costumes.

Explanations:

Solution 1: The candy and sweets were not the surprise at all. In fact, in México on the Día de los Muertos, children buy calaveras and give them to their friends. Calaveras are skeletons or skulls made of sugar and brightly decorated. Often the names of their friends are written on the calaveras with frosting.

Solution 2: Indeed, the Alamedas had expected that homage be paid to the dead during this celebration. In México, part of their Día de los Muertos celebration includes going to cemeteries during the evening. By the light of the candles held by the children, flowers are placed on the graves, and the cemetery is cleaned and decorated. It is a time for paying tribute to the dead.

Solution 3: The going from house to house probably did not surprise the Alamedas. During their Christmas posadas, the children imitating Mary and Joseph, travel from house to house begging entrance. Finally, at a predetermined house (the children are not aware of which house), they are allowed to enter. There they sing, dance, and celebrate Christmas. They break a piñata, and they all dive for the candy that is scattered when it is broken.

Solution 4: Costumes would not have been a cultural shock to the Alamedas. Many holidays or fiestas in México feature costumes of different styles ans colors.

Ideas for the Use of Cultural Assimilators in the Junior High Classroom:

Instead of letting the students work on cultural assimilators individually, I have read the assimilators to the class and have had them guess why a cross-cultural misunderstanding developed. They find this to be a refreshing break, entertaining, and informative: cultural learning made fun!

In addition to cultural learning, an assimilator accomplishes several other kinds of learning. There are vocabulary words, gestures, idioms, false cognates, etc., that the students learn, practice and use. My more advanced students have applied this newly learned information by developing short skits in Spanish centering on the cultural point or the cross-cultural misunderstanding.

Diane Bundrock

Assimilator prepared by: Diane Bundrock
Meeker Junior High
Tacoma, Washington

Burt Villanueva
South Eugene High School
Eugene, Oregon

Cultural Assimilator: "Una torilla por cualquier nombre"

Anecdote:

Dos norteamericanos van a un restaurante en España. Quieren comer una comida española típica. El camarero quiere darles un menú, pero ellos no lo quieren. Ya saben lo que quieren comer. Así le dicen al camarero:

Anita: Yo quiero enchiladas de pollo.
Camarero: Como? No comprendo. Que es eso?
Anita: No los tiene usted?
Camarero: No, senorita.
Anita: Entonces quiero unos tamales. Los como en Portland en Zapata pero aquí creo que van a ser maravillosos.
Camarero: Lo siento, señorita, pero no tenemos tamales.
Bernardo: Bueno, tengo mucha hambre y tengo que comer algo. Bueno, quiero una tortilla.
Camarero: Con mucho gusto, senor. Tenemos tortillas muy buenas.
Anita: Pues, quiero una tortilla también.

Pasan diez minutos

Camarero: Aqui tienen ustedes las tortillas. Están bien calientes.
Bernardo: Tortillas? Estas no son tortillas, son huevos. Me voy ahora mismo. Este no es un buen restaurante.

Possible solutions: ¿Qué pasa aquí? Escoja la respuesta correcta:

1. En España el acento es diferente y el camarero no comprende a los estudiantes que hablan español con acento mexicano.

2. Al camarero no le gustan los norteamericanos. El quiere darles algo que no les gusta.

3. La tortilla en España es un estilo de cocinar los huevos aunque en Mexico son panqueques de maíz.

4. El camarero hace un error, y los huevos son para otra persona.

Explanations:

Solution 1: Es verdad que la manera de hablar en España es un poco diferente de la de Mexico. Así tortillas ("tortiyas") se pronuncian tortilyas en España. Pero el español no tiene problema en comprender este acento. Trate otra vez.

Solution 2: Es verdad que en muchos países latinoamericanos a la gente no le gustamos, pero España no tiene tanto sentimiento negativo contra nosotros. Trate otra vez.

Solution 3: Aquí usted lo tiene. La tortilla en Espana es un estilo de cocinar los huevos (omlette), y en Mexico son panqueques de maíz. Son totalmente differentes.

Solution 4: Los camareros pueden hacer errores, pero esta vez el camarero no hizo error.

Barbara Roessner
Rex Putnam High School
Milwaukie, Oregon

Cultural Assimilator: American Traffic

Procedure:

Read the following account of an incident which led to cross-cultural misunderstanding. Then select one of the four alternatives which best explains the event in the paragraph. Turn to the page which gives the answer for the alternative you have selected and check to see if your response is correct. If it is not correct, choose the next most likely alternative and turn to the page which gives the answer to that choice. Continue until you have the correct answer and understand the point of culture involved.

Anecdote:

Xavier, a university student in Mexico, flew to the U.S. during his Christmas vacation. He came to visit Ana, his fiancée, an exchange student in Seattle.

Ana's host family welcomed him and arranged for him to stay with neighbors during his visit. He attended school with Ana, socialized with her family and friends, and on several occasions was driven into Seattle to see the sights and to shop.

When it was time for Xavier to return to Mexico, he graciously thanked his hosts, explaining that he had had a delightful visit. He said that he had been really impressed by much that he had seen in this country. He added, however, that he would feel greatly relieved to get away from American traffic!

Possible Solutions:

1. The speed of the cars on American highways and freeways caused Xavier to feel uneasy.

2. The unexpected quietness of American traffic made Xavier feel ill at ease and uncomfortable.

3. Xavier felt confused and frustrated by the well-engineered, highly organized, and much regulated movement of traffic.

4. Xavier thought that traffic moved much too slowly and was annoyed by so many stop signs and traffic lights.

Explanations:

Solution 1: It is true that American traffic seemed fast to Xavier. He marveled at the wide streets and careful planning that permitted speed with comparative safety. The narrow roads of Mexico's countryside and congested big city traffic would not permit such speed for any length of time, but he found the speed more exhilarating than frightening. Look for another alternative.

Solution 2: Exactly! Ese silencio increíble (that incredible silence) made Xavier feel alienated, as if he were indeed in a completely different world. He missed the clanging and honking of horns, which he claimed was actually a "means of communication." Seeing so many cars zoom quietly by without any horn-blowing or shouting from proud, weary, or impatient drivers, made him realize that he was away from home, completely out of his element.

Solution 3: Xavier was indeed amazed that so many cars could move as smoothly as they did through the city and along the freeway. The traffic structure was noteworthy, but it did not alarm or confuse Xavier. Find another alternative.

Solution 4: Far from being too slow, the traffic seemed fast to Xavier. He remembered gigantic traffic tie-ups in Mexico City when a driver might move only three blocks in half an hour. He was also accustomed to finding the provincial roads of Mexico blocked by cars parked on streets too narrow for two cars to pass and spoke of Mexican drivers who left their cars on the road while they got out to visit a friend or to talk to a pretty girl. Look for another alternative.

L. Beatrice Hardy
Madison Jr. High School
Seattle, Washington

Cultoon: Tipping in France

Procedure:

1. Pass out sheets with cultoon.
2. Suggest that students study the pictures as the teacher reads the script.
3. Elicit discussion as to cultural differences or similarities.

Teacher's script:

1. Mary Smith and Jane Johnson, two students from Oregon, are visiting France for the first time. On their arrival in Paris, they look around the railway station and see a sign which they correctly interpret to mean "Rest Rooms". On entering, they are surprised to see a woman seated at a table near the door. On the table is a dish with a number of coins in it.

2. One evening during their stay in Paris, Mary and Jane decide to go to a movie. They buy their tickets and enter, and a lady usher shows them to a seat, though they have arrived early, and there are many seats available. After indicating seats, the usher does not leave immediately, but stands and looks at them.

3. Mary and Jane decide to visit one of the many museums in Paris. After paying their entrance fee they ask if there are guided tours in English and are pleased to find there is a group just starting. After an interesting tour of the museum, the guide bids them goodby. As they are leaving, they notice other members of the party stopping to speak to the guide or to shake hands (?) with him as they pass.

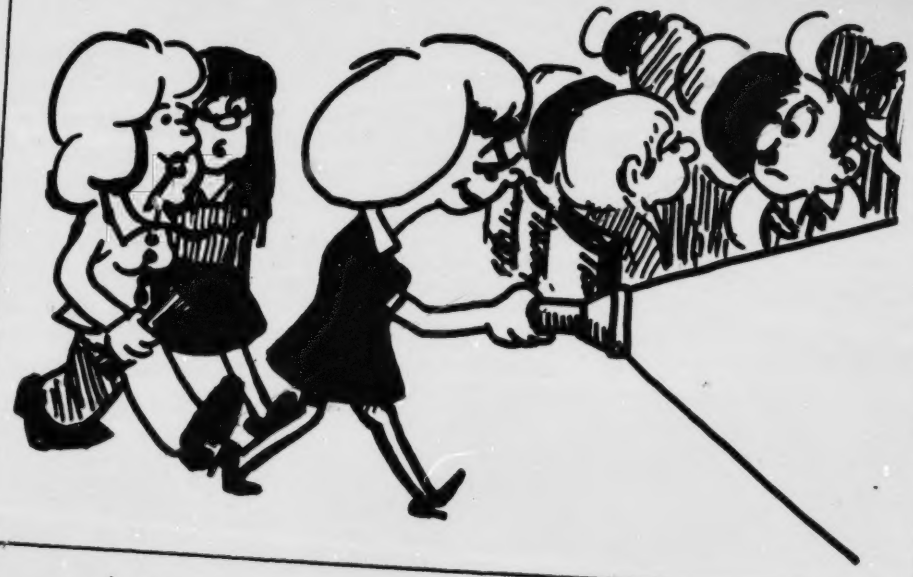
4. The next day the two girls decide to take a sight-seeing bus tour. When they arrive at the starting place, there are several busses lined up, and they are asked whether they want to have a French-speaking guide or an English-speaking guide, and are directed to the appropriate bus. A guide sits up front beside the driver and, speaking into a microphone, decribes the sights of interest as they pass. On their return to the parking lot, the guide stands beside the door outside the bus, and the girls notice other passengers stopping briefly to hand him something.

In each of these situations the girls notice a difference between American and French customs.

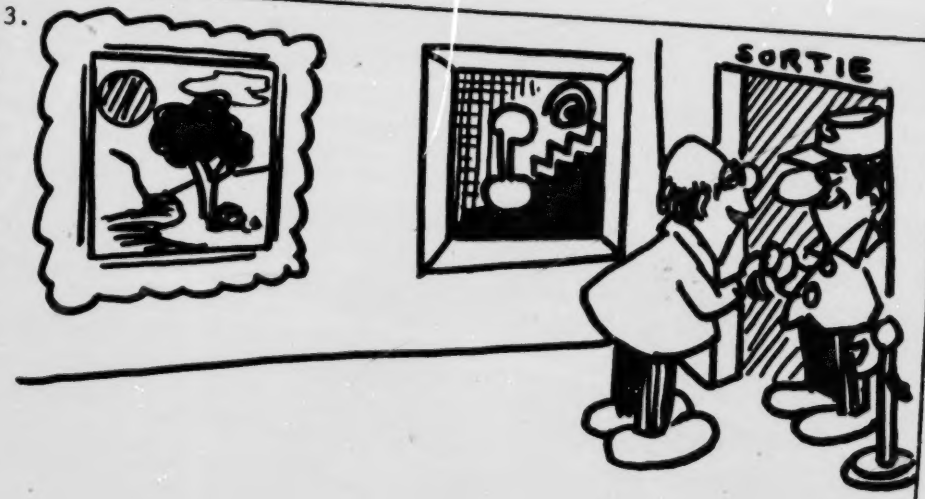
What is causing the Americans' confusion in these situations?

1.

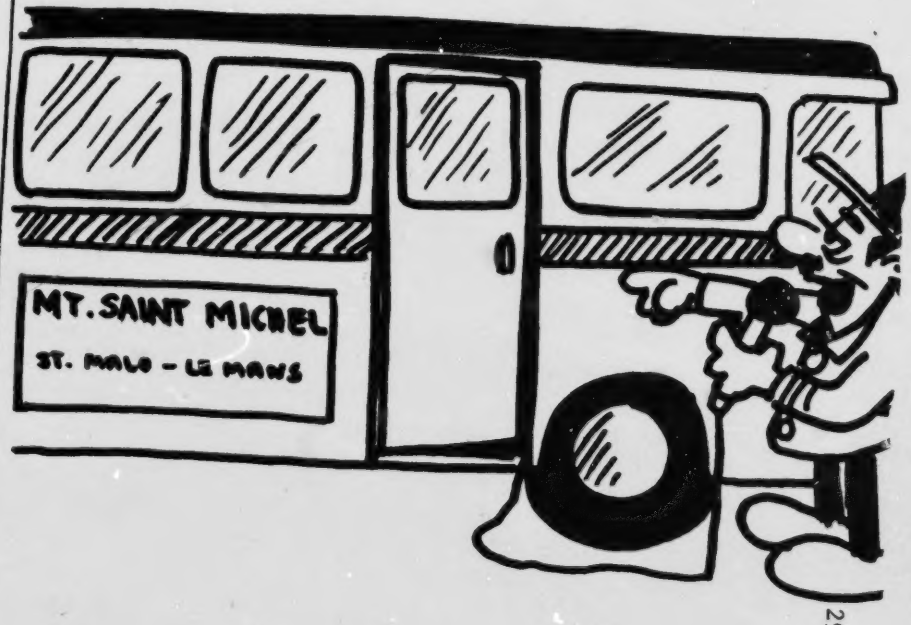
2.



3.



4.



Discussion Points:

1. In public restrooms there is nearly always a lady attendant. You are expected to give her a tip or leave a tip (usually 50 centimes) in a dish on the table. In some places the attendant will give you tiolet paper when you give her the tip (no tip, no paper). In some places, she will wipe off the toilet seat before letting you use it, in some places she will give you a paper towel when you wash your hand (no tip, no towel). Even if an attendant is not in view, a dish for tips is usually on a table near the door.

2. Movie usherettes expect a tip for showing you to your seat, even if the theater is half empty. 50 centimes is sufficient. These workers receive very low wages, and often count on tips for a living wage.

3. Museum and tour guides are usually paid about a franc as a tip in appreciation of their services. You may tip more or less depending on the length of the service and your personal enjoyment.

Ideas for Classroom Use of Cultoon on Tipping:

The accompanying cultoon on some common tipping practices in France may be used at any level of instruction. If used in advanced classes, the teacher may give the commentary in French, and the students could be expected to make their comments or ask their questions in French.

Some possible times that the cultoon might be fitted into the classroom situation are as follows:

1. In a unit on foods and meals in France including dining in restaurants, as an extension into other tipping situations.

2. In a unit which deals with going to the movies or to the theater, such as are often found in beginning level texts.

3. In a discussion of public restroom facilities in France (always a subject of interest to first-year classes).

Anne Tellvik
West Albany High School
Albany, Oregon

Cultoon: "Antonio Visits Bellingham High School"

Suggested Procedure:

1. Pass out cultoon (one sheet of paper).
2. Suggest that students study pictures as teacher reads script.
3. Elicit discussion as to cultural differences or similarities.

Objectives:

To show some differences in teaching methods, learning environments, and subject material between U.S. and Spanish-speaking schools.

Teacher's Script:

Frame 1. A newly arrived foreign exchange student from Mexico is visiting a Health class at Bellingham High School. The students are conducting themselves in a "normal" manner before the class period begins. As the teacher enters the classroom, Antonio Lopez, the exchange student, automatically rises. The American students pay little attention to Ms. Medler as she enters. Antonio notices both the dress of the students and of the young school teacher.

Frame 2. Ms. Medler takes roll and attempts to resume yesterday's discussion of Premarital Sex. John, a student, openly states that he's bored with the subject and would rather do something else. That immediately brings comments and laughter from the rest of the class. Ms. Medler brings the class back to order before announcing that there would be no homework due the next day.

Frame 3. Antonio leaves school that day very confused by what he has seen. So many things are new and different from his own school. Can you write in the bubble a comment or thought he may have?

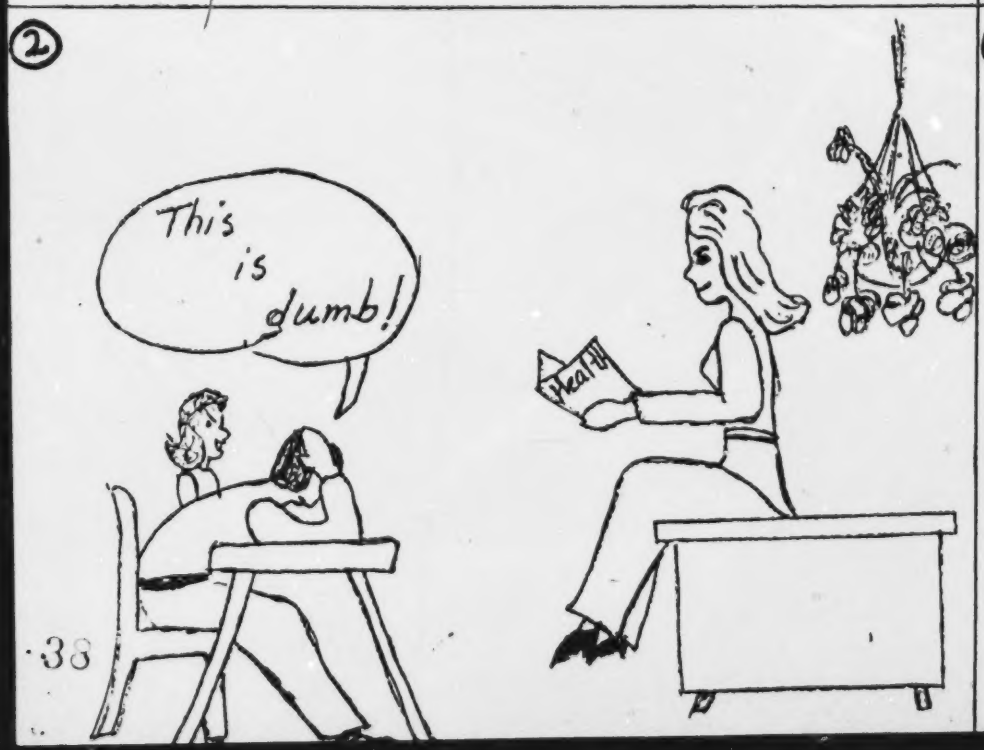
Discussion Points:

1. Antonio was very confused, embarrassed when he was the only one who stood when Ms. Medler entered the classroom. He was surprised by the casual dress of the teacher and the students. He didn't understand why the students didn't quit talking when she entered the room.

2. Antonio was very embarrassed upon hearing the discussion on Premarital Sex -- especially in a co-ed class. He was astonished when a student dared to express boredom and questioned the value of the subject matter. Antonio found it difficult to believe that no homework was assigned for the next day. He was shocked to view the informal behavior of the class and of the teacher.

Submitted by:
Pam Michael and Marian Smith

Antonio visits Bellingham High School



Ideas for the Classroom Use of the Cultoon:
"Antonio Visits Bellingham High School"

This cultoon is suitable for all levels of Spanish, and all ages of students. It is perhaps most appropriate in the first level language class, and might be one of the first cultural presentations to the class at the beginning of the year, due to the subject of this cultoon.

The procedure recommended to employ this cultoon is found on the first page of the cultoon. The instructor is to give only the illustrated page to the student, then read the script to the students. Comments and discussion are then appropriate.

In this cultoon, many contrasts and comparisons are obvious and the students should be able to talk about them readily and easily. See the Discussion Points at the bottom of the instructor's page on the cultoon. After the obvious cultural points concerning schooling are made, I recommend the teacher re-read the script to the students. Other points may then be discussed. My students make notes of our discussions on the backs of their illustrated pages. I ask them to keep all of the cultoons, mini-dramas, and assimilators we discuss. The material discussed may appear in question form as extra-credit test questions.

This cultoon may be used as a very simple and short exposure to schooling systems and techniques in Spanish-speaking countries. I used it as an introduction and a generalized exposure to the educational system, but from there, my classes became very involved in a discussion on the importance of education to the United States, to the Spanish-speaking countries, and to the world. That lead us to the attitude toward education in our community and in our state. This was timely because many school districts this year closed schools due to lack of support and financial funding. Our community could easily be one of those school districts next year. We discussed why that type of school closure would not occur in a Spanish-speaking country.

We also discussed the varying techniques and methods of teaching and learning, and generally compared the United States and other countries and the graduation requirements of those countries. Subjects offered to students (i.e. Sex-Education, Health class topics, Driver's Education) and the roles of sports and religion in public schools were brought out.

Another topic of discussion concerned 'respect'. We talked of the ways in which respect for other individuals is displayed here and in other countries. We began with the display of respect of student to teacher, of teacher to student, then of individual to individual. What is respect? How is it shown? Is it necessary in order to effectively learn? These, and many other questions came about from the physical

gesture Antonio made by standing when Ms. Medler entered the room and also when he addressed her.

Since I used this cultoon at the beginning of the first year class, vocabulary in the foreign language was very limited. It did, however, enable me to introduce some basic school and classroom terminology in Spanish. The students were given these words:

education	blackboard
school	chalk
teacher	book
student	paper
exchange student	pencil
desk	pen

My students responded very positively to our cultural discussion. They are always especially attentive during cultural discussions. The topic of 'morality' is always of extreme interest, and the use of Sex-Education brought about an important contrast in subjects considered important to teach or learn in differing parts of the world.

The students could also discuss the bewilderment, frustration, or apprehension Antonio felt as a foreigner in a totally new environment. This perhaps gave them more insight in how they might greet and treat the foreign students who visit our school yearly.

Pam Michael
Springfield High School
Springfield, Oregon

Mini-drama: "Le snobisme français?"

Dramatis personae: (May be introduced by the Narrator)

Phillippe O'Dievre: The French director of an aluminum firm in Ferndale, Washington. Mr. O'Dievre is responsible for establishing the engineering and maintenance sections of the factory. He will be in the United States for three years and then will be transferred to another area, but probably not within France itself. This has been the pattern of his life for the last fourteen years.

Marie-Pierre O'Dievre: his wife

John Fox: An American foreman in the factory. He is in charge of the maintenance of all electrical cranes and is in close contact with Mr. O'Dievre, because the maintenance manuals are all in French.

Carol Fox: His wife. An outgoing American housewife who prides herself in her culinary feats--food prepared à l'americaine- hearty, generous in portions, smooth, rich gravies, homemade breads and desserts. At her suggestion John has invited the O'Dievres to partake of a real American Thanksgiving dinner.

Narrator: Introduces characters and provides background information.

Setting:

Narrator: After a Thanksgiving dinner replete with all the "fixings" and some football games on television, the O'Dievres excuse themselves, extend handshakes to the Foxes, thank them for the pleasure of the afternoon and leave. Here is the conversation that exploded behind the closed door of the Fox home.

Carol: Well, so that's all that French charm and suavity, huh? Good gravy, she didn't even thank me for that plant I sent her as a housewarming gift. I could have bought a 2.98 job from Fred Meyers, but I paid three times that to have the florist deliver a chrysanthemum.

John: Maybe those yellow roses she sent yesterday were her way of saying thanks. But you're right. I mean at work Phillippe is pretty serious and straight, but here I thought I'd see some of that old "joie de vivre" you hear about. He sure didn't mind correcting his wife's English, even ours for that matter. And who's he to have such definite ideas about America. All he worries about is that his kids are starting to say American things.

Carol: Yeh, and our schools aren't good enough; they have to fly a French teacher over here for their kids.

John: Our school and my own blackberry wine isn't good enough for them.

Carol: And my special cranberry bomb and sweetpotatoes, for a moment I thought that little Laurence was going to gag. How about calling a girl Laurence? I guess the old European idea of wanting a boy first applies here. They gave the girl a boy's name and the little brother, Michel, a girl's name.

John: Well, I noticed they didn't eat much, but Phil told me on the job that French people are careful not to gain weight. Maybe they're all on a diet and not so used to so much downright good food. However, I did think they'd go for that cheddar cheese ball of yours. It's always such a hit at the New Year's party and he's always talking about how a day isn't complete without bread, wine and cheese.

Carol: Nothing seemed good enough for them, but what really took the cake was when I asked her how things were going now that she was settled in her new house. Guess what she said? She doesn't know what she is going to do without a maid. Good grief! Both her kids are in school til 4:30. Remember how Shirley and Fred said when they went to Paris everyone was rude and cold. That's it. They're just French. Vive la France and all that. Nothing here is good enough. They're just anti-american. After all, they don't even want N.A.T.O.

John: If they're gonna be here a while, they'd better do as the Romans do.

Narrator: The Foxes feel thwarted after having done their best to share their uniquely American holiday with foreigners, having stretched out the hand of friendship, they feel it's been rejected. Here is how the O'Dievres saw the dinner:

Phillippe: What is there, dear? You have a disconcerted air.

Marie-Pierre: Oui, oui, chéri, it is the enfants; I believe they are still hungry. (To the children who are restless) Restez tranquils mes choux. And you, mon chéri, you too, you must be hungry. None of us could eat that meal.

Phillippe: But yes, I have very much hungry. These americans have a gift for the technical, but as for art, and above all, the art of the kitchen, they remain rather bizarre and babare.

Marie-Pierre: Oui, n'est-ce pas? Everything mixed on one plate, cold water at the table; all that cold will congele the grease in those gravies that fill the plates and mix with the vegetables and fruits. Et la salade? At the beginning of the meal, but that is unkind to the digestion, because it is the meat which stimulates the juices for the digestion later of the salad! Une horreur cette salade covered with a sweet, heavy sauce. They called it French dressing?

Laurence: Maman, Michel me donne un kick!

Marie-Pierre: Michel, tu as encore faim? Sois sage mon petit. On mange bientôt.

Philippe: En ce moment, I am dying for a good wine authentic, not these sugared liqueur that one offers in America. And some cheese. Oui, not du plastique jaune. If it would not upset you, could you prepare a little something at the house?

Marie-Pierre: But of course, There is a good soup, some camembert, et un bon Mouton Cadet. Ca va?

Philippe: Ca va très bien. C'était un jour aussi long comme un jour sans pain. Tell me, then, chérie, is it that Carol gave to you some help on the subject of a maid?

Marie-Pierre: Hélas, non. She thought I was making some jokes, I believe. And then, finally, she told me I would not need one. That I would have very much time. In my opinion, she needs one. She worked in the kitchen the whole time we were there. Perhaps they cannot afford a maid and she has shame.

Major Cultural Points: (For discussion after the play)

A. The French approach to a meal, especially one served to company, is in sharp contrast to the American.
   1. The meal is frequently long (2 hours) with much time for discussion.
   2. The mother will bring the food to the table, but once seated, she remains seated throughout the meal to allow for conversation. The oldest daughter will help the mother with any serving that requires returning to the kitchen.
   3. Water at the table is never ice-cold; it is usually mineral water which promotes good digestion, cleans the system, and purifies the liver. Salad is served at the end of the meal, is all green and would contain a vinegar and oil, or lemon and oil based dressing, much easier to digest than the rich mayonnaise-based American dressings. Our French dressing is not French.
   5. The French regard cooking as an art, each platter of a meal being a masterpiece; therefore, each item is served separately on a separate plate. The effect of a heavy gravy blending with the mashed potatoes, sweet potatoes, etc. would nauseate a Frenchman, whose used to fine, light gravies, savoured for their unique parfums, not destroyed and lost in a blend with vegetables and fruit. The sugary quality of a jello-based item, a sweet wine or sweet potatoes cooked in brown sugar and marshmellows would indeed cause the indigestion trouble.
   6. Cheese is one of the foods the French do not tolerate if it is not French. (Swiss, being an exception) American cheeses are too rubbery and hard. Cheddar is unheard of in France and cheese rolled with chopped "this and that" then rolled in nuts, would be an insult to a good cheese which needs to be appreciated, it's full body (the fuller the better) being complemented by a dry wine or a dessert wine and some appropriate fruit. A bad cheese that needs to be disguised shouldn't be placed at the table.
   7. A wine such as the blackberry wine served by the Foxes, might be considered a cordial or a liqueur, but not a wine.

8. The French were really under a hunger stress because dinner was served at 3:30. Because they eat a small snack at breakfast, the noon meal is very long and complete. Since they arrived at 1:00 they expected to eat then. They were famished by the time dinner was served and then were confronted by inedible dishes.

B. The attitudes toward guests varies markedly.
   1. The French seldom invite anyone but family into their homes; this would be especially true of any holiday or any meal.
   2. If a French household were having company, the entire morning would involve preparations; a maid (in an upper middle class home, especially) would be a neccssity for the removal of courses and the serving of others to enable the hostess to guide the dinner table. A French woman would be ashamed to keep running back and forth into the kitchen, or to be working while her guests were taking an apertif.
   3. One always sends or brings an appropriate hostess gift, flowers, candy, dessert wine or an apertif wine: (never the dinner wine; never red roses since they are sent only to one's chère amie; never chrysanthemums which are only sent at times of death in the family; therefore, Mme O'Dievre was being tactful by not mentioning the flowers sent to her).
   4. Although the French love television and often watch it during the dinner hour, it would not be on when guests were present; because they are so special, guests are given full attention; thus, the reputation of gallic charm.

C. What appeared to the Americans as snobishness and anti-americanism was simply French chauvinism.
   1. French take pride in distinctive areas of production that represent centuries of tradition in the making and an artistic pride in the final product. Such items demand appreciation.
   2. The directness of the Frenchman is often misread; he needs to be precisely represented and needs to concisely perceive you; he needs all behavior and dialogue to be balanced, controlled, disciplined by that which is most correct; therefore, he hesitates not to correct you or to deliberately present another point of view, to keep a discussion from being too one-sided. No yes man is he.
   3. The education of one's children and his preparation for entrance into a university of an Institut or une Grand Ecole, is of foremost concern to a family. An American education simply would not render a student capable of such entrance; therefore, the French government pays teachers to represent the French school system with a tightly regimented program in foreign countries or territories where ecomomic reasons dictate temporary residence.

D. Class Distinctions
   1. A woman of Mme O'Dievre's upper middle class standing must have a maid; it is expected and logical if one considers the time necessary to shop daily in specialty shops and often very early in the morning. Until recently maids were easy to obtain, and even a petite bourgeoisie had her petite bonne de la Bretagne ou de l'Augergne.
   2. Mr. O'Dievre must have been uncomfortable being at the Foxes' home to begin with, since most Frenchmen like to separate their work from their family activities. He would especially be reluctant to associate socially with someone with less status on the job.

Geraldine Van Zanten
Bellingham High School
Bellingham, Washington

Mini-drama: "Piropos, o Así son los hombres"

Dramatis personae: (may be introduced by Narrator)
Janet and Laurie, two American high school students, have recently arrived in Guadalajara. They are going to spend the summer living with a family and studying Spanish at the institute. Raúl, José María, Joaquín, and Gustavo, Mexican men of varying ages, are passing time in the zócalo.

Setting: (Narrator)
It is a beautiful summer day in Guadalajara. Laurie and Janet decide to venture forth to explore the center of the city. They dress in shorts and halter tops in order to take advantage of the sun and work on their tans. They arrive at the zócalo and are admiring the Cathedral and the Government Palace. They soon become aware of attention being paid them by an assortment of men and boys who display varying degrees of boldness. The following scenes show what happens in the zócalo, and the reactions of the two groups.

Dramatization:

Janet: (Whispered aside) Don't look now, Laurie, but those guys are talking to us.
Raúl: ¡Adiós, mamacita!
José María: ¡Qué bonitos ojos tienes!
Joaquín: ¡Ay, qué curvas, y yo sin frenos!
Gustavo: ¡Dios bendiga a la madre que te parió!

(The girls pass the group of men, and Laurie looks over her shoulder.)

Janet: (Upset) I told you not to look, Laurie. Now they're following us.
Laurie: I'm sorry, but did you see how they were staring? Let's duck into that store and lose 'em.
Janet: (Disgusted) Honestly, these Mexicans are really gross!
Laurie: Boy, isn't that the truth!

(The Mexican men follow the girls to the entrance of the store.)

Gustavo: (Perplexed) What's with them?
Joaquin: (Suggestively) Did you see "esa güera"?
José María: Who do they think they're trying to kid?
Raúl: (Confidently) Let's wait. They'll be out before long. You know how American girls are.

Cultural Points:

1. Piropos are a part of Latin culture by which men affirm their masculinity.
2. These expressions of flattery vary in degree of boldness and familiarity.
3. They are typically received by Latin women without acknowledgement. Laurie and Janet's response (even though just a glance) would be misconstrued.
4. Laurie and Janet's dress (halter tops and shorts) would be conspicuous in the zócalo. Not only would it be considered inappropriate, but suggestive. It would reaffirm the Mexican stereotype of the promiscuity of American girls.
5. The girls interpreted the Mexicans' stare as crudely suggestive. This stare is really an expression of their appreciation of feminine beauty.

Vocabulary Study:

1. zócalo - center square which is usually flanked by the Cathedral, government buildings, etc.
2. güera - blond and/or fair-skinned (used in Mexico)
3. piropos - flattering and flirtatious comments uttered in passing.
   Examples: ¡Adiós, mamacita! - Hi, good looking! (This use of "adiós" is a greeting in passing, not good-bye.)
   ¡Qué bonitos ojos tienes! - What beautiful eyes you have!
   ¡Ay, qué curvas, y yo sin frenos! - Oh, what curves, and me without brakes!
   ¡Dios bendiga a la madre que te parió! - God bless the mother who gave birth to you!

Ideas for the Classroom Use of the Mini-drama "Piropos, o Asi son los hombres":

The mini-drama on piropos could be used at any time during the year as a separate topic for discussion or as part of a cultural unit on something like "What to Expect When Traveling Abroad." It could also be used in conjunction with a mini-unit on dating and social customs.

I first used the mini-drama with two second level Spanish classes, each of 15 eighth and ninth grade students, as a discussion topic in itself. Only the students participating in the drama were given scripts at the beginning. These students were given about five minutes to read over them. Sketches of a cathedral, government buildings, and a store were drawn on the blackboard. The drama was presented, and a discussion followed.

The students presented their own ideas first of what they thought the drama was all about. Then everyone in the class was given a copy of the script and a list of the main cultural points. With the script in front of them, the particular lines indicating a certain point were again emphasized. The Spanish vocabulary used in the drama was explained, and some additional examples were given.

Since this was the first dramatization the students had done, they were excited about doing something different. They enjoyed the activity. Everyone was interested, and nearly all contributed to the discussion. In each class, I had a girl student who had been in Spain; their personal comments and confirmations of similar situations contributed greatly to the discussion.

The following day, I had the students fill out an evaluation of the mini-drama. Conclusion: success! They enjoyed it, felt they learned a lot, and were eager to do more. I felt the topic was relevant even for students of this age, and I would not hesitate to use it again with my junior high classes. I believe this particular topic would also be very good for use with high school students. Many of them have had or will have the opportunity to travel, and both boys and girls need to be aware of this part of the Latin culture; girls because they are the recipients of piropos, and boys because they may be with a girl in such a situation and perhaps feel themselves in the role of protector. Both need to know what's happening and how to react.

As a follow-up to this mini-drama, I had my classes do another dealing with piropos in a restaurant scene. The next day they did a cultural assimilator on piropos. These additional activities reenforced some of the same points and introduced some additional ones.

Marilyn Messingham
South Jr. High School
Boise, Idaho

Using Cuisinaire Rods to Teach the Dative Case

The teacher should be seated at a table that will accommodate about seven to ten students. The rest of the class should stand as support persons, one or more behind each student that is seated.

The teacher lays four rods, each of a different color and length, in a straight line on the table. The first rod represents the subject; the second, the verb; the third, a noun indirect object; and the fourth, a noun direct object. The teacher then points to each rod in its turn as he says a sentence, such as, "Ich gebe dem Vater die Zeitung." After a brief pause, the seated students repeat the sentence. Then, the teacher repeats the sentence, but substitutes a different masculine or neuter singular dative object, as, "Ich gebe dem Mädchen die Zeitung." He might wish to point out that these indirect objects are masculine or neuter--not feminine. Then, he pushes the rods to one of the students and lets the student form a sentence, either one he has just heard or another in which he substitutes an appropriate dative object. This student then either says another sentence or gives the rods to another seated student, who continues the process. If a student pauses or makes an error, any other student may supply the correct answer. The teacher may not give the correct answer but may assist the student by shaking his head or pointing at the rod representing the element that was expressed incorrectly.

After about fifteen or twenty minutes, the teacher should indicate that the students who are seated change places with those who are standing. he may then expand the students' ability to express themselves, either by holding up the rod representing the verb or by changing the color of the rod representing the indirect object, this indicating a change in gender to feminine. As he does this, he should express a new sentence, such as, "Ich bringe dem Vater die Zeitung," or, "Ich gebe der Mutter die Zeitung." Then he and the students should follow the procedure outlined above.

Every time on that day or succeeding days, when a new group sits at the table, the teacher should introduce something new: plural objects, personal or interrogative pronouns, new verbs, and so forth. The students may then use these expressions along with expressions they learned previously. As the students begin to master the concepts being taught, the teacher may wish to leave the table for varying lengths of time. This is suggested because the purpose of the method is to foster the student's independence in expressing himself in German.

As the students begin to use this method, they may want to construct sentences which employ constructions other than the dative. The best way to handle this is to explain to them--in English, if necessary,--that their sentences are good and you appreciate their efforts in expressing German sentences, but for right now they should concentrate on this structure until they have mastered it.

At the end of each class session, the instructor should either have the students copy from the chalkboard a list of words that represent the vocabulary they have been using that day--new verbs or pronouns, for instance, or he should give a textbook assignment which demonstrates and reinforces the material learned that day.

The technique described here may be used successfully at the junior high school, high school, or college level. If the class is not too large, it is possible to test students individually, employing the suggestions outlined here and having each student create sentences to satisfy the various structures learned.

Art Manchester
Gresham High School
Gresham, Oregon

Geography and Travel with Rods

(On a large table in the center of the room, a map of Latin America has been traced using cuisinaire rods for the outline. The approximate location of each country's capital is shown by small beige rods.

Desks have had to be moved back to make room for the table in the middle; I ask six to eight volunteers to bring a chair each up to the table. I ask six to eight others to stand behind them as helpers, with the rest of the class gathered behind them, as observers.)

"We are going to practice our countries and capitals today, using a new technique I learned last summer. Be good listeners and observers, and I'm sure you'll catch on very quickly."

(I pick up beige 'capitals' one at a time and hold them up for various students to identify. I seek to draw out the sentence: '____ es la capital de ____', using gestures, prompting, and verbal cues if necessary. I may even give one example, and then allow students to talk among themselves about the various capitals and countries.)

Signal silence; signal listen; select one rod to represent myself; introduce one time only 'Yo voy a ____.' Call for group repetition. Invite a student to choose a rod and tell me where he/she is going: 'Yo voy a ____.' Allow students to practice together.

Signal silence; model increasing complexity: 'Yo voy de Caracas a Managua.' Invite group response. Invite individuals to practice, using capitals or countries of their own choosing.

Signal silence; model: 'Yo voy de ____ a ____ EN TREN/BARCO/etc.' Group response; practice.

(After each successive practice by the students, the teacher can test them before going on to the next model. Those standing as helpers should be asked to change places with those seated, about half-way through or so. Eventually, all students should have a turn at the table.)

I recommend this material for use in first year Spanish; it can of course, be adapted to any other language and any level can learn from it as well.

I have used this technique and content with junior high students; I believe it would also be very appealing to younger age groups, and I suspect that older students might enjoy it too. The responses I got from students were very favorable. It greatly facilitated their learning and increased their retention of the materials. The students learned to work together and to help each other come up with correct responses. They seem to have derived great pleasure out of learning in this way because they could hear themselves speaking Spanish, and they loved

showing their friends how long and detailed they could make their 'trips'.

Additional structures that can be introduced in conjunction with the unit are as follows:

1. Conjugation of the verb IR to include all persons; in second year or later in first, this could be used with other tenses as well.

2. The verb VENIR can be substituted for IR. Then the two verbs can be used together: 'Yo vengo de Lima, y voy a La Paz.'

3. Any number of other verbs having to do with travel, etc., can be substituted in, as well as animals as a means of transportation.

4. Time can be added: 'Nosotros llegamos...a las dos.'

5. Other structures and vocabulary can be worked in, such as 'El va de ____ a ____ CON UNA PIERNA ROTA.'

6. Nouns can be used in place of the subject pronouns, further expanding vocabulary and usage.

Rebecca Ainley
Chief Joseph Junior High School
Richland, Washington

Cuisinaire Rods in the FL Classroom

One idea for using Cuisinaire rods in the foreign language classroom is with a unit on the house (rooms, structure, furniture, areas around the house). Working with a small group of students (eight to ten), seat half of the group around a table. These students will be the initial participants in this activity. The other half will observe, standing around the table, then take their turn after the first group has finished.

Begin by placing the rods on the table in random order. Ask one of the students to assemble and describe the floor plan of a house, any house, of his/her choice, using the rods. Give the student about three minutes to "build" and tell about his/her house. The teacher might interrupt periodically to paraphrase ("understand") the student's description, particularly if the student seems to be having difficulty thinking of what to say next. After the first student has used his/her time, ask one of the others seated at the table to tell what he/she can about the house just constructed. Then have another student assemble and describe another house.

Those students who assemble houses as well as those who tell about said assembly will get ample practice with vocabulary related to a house (e.g., kitchen, bedroom, garage, yard) and also with certain prepositions (e.g., in, around, next to, in front of).

My experience with using rods to build a house was with an evening adult conversational Spanish class. There were only six people in the class at that particular session. I have yet to work through this unit with my first level high school students (an average of thirty students per class), but plan to do so in the near future.

Before working with the rods in this conversation class, we reviewed the basic vocabulary relating to the house. I listed words on the board as the students remembered them. Some were new to some members of the class, but most were already in each student's vocabulary. Using the rods was an excellent way to review vocabulary not actively used by the students and a practical way of introducing new vocabulary.

The reaction of the adult group with which I used this idea was very positive. It was interesting to see which rods (color and size) each student selected and how he/she used them. Each person had a very different house in mind. Two of the students could also have easily gone on talking about their house for ten minutes. All of the students were eager to tell the others about their particular conception of a house. Working with the rods seemed to be an enjoyable experience for everyone involved.

Steve Green
Central Kitsap High School
Silverdale, Washington

Algebricks and the Teaching of Spanish

Algebricks are small, colored wooden rods that can be used successfully in the foreign language classroom. They appeal to the students' visual and tactile senses and are useful with any age froup, any textbook or method, and any level of learning. By being able to visualize and physically manipulate the structures, students seem to learn faster and retain the material better.

There are probably thousands of ways to use the rods, but each teacher must find the way that works best for him and for his students. I shall try to describe here a few ways that I have used the Algebricks (rods) in my classes.

Materials needed: 1 or 2 tables and chairs; 1 or more sets of Algebricks

General Procedure:

1. Seat as many students as possible around a table and have the remaining students stand behind the seated students. The standing students are to support, help, and encourage those at the table. (This is probably the most difficult concept for the students: to realize that they are really needed in the supporting role.) I usually sit at the table long enough to introduce the material and to make sure that the students have the idea; then I vacate my spot for someone else.
2. The teacher presents the material in Spanish, using the rods to demonstrate visually the structure of the sentence. Then I go over it again, having students repeat. Then I point to various students to give the structure, with their own variations. (Students can receive help from others at this point if they need it.)
3. If a student makes a mistake, one can point to the rod which represents the word where there is a problem. The student then knows which part of the sentence is incorrect and can usually correct himself. If pronunciation is a problem, the teacher can indicate by fingers which syllable is a problem. The students will try pronouncing until one of them is correct. The teacher can then point to the person with the correct pronunciation, and the students will pattern themselves after the student, instead of the teacher.
4. Students practice in groups of two or three (with supporters). One student usually plays "teacher" and sets up a pattern, and the other student says the sentence in Spanish. Students correct each other, while the teacher circulates.
5. After a short time, the seated students trade places with the standing one, and the practice goes on.
6. In large classes, I allow students to form small groups by pushing their desk tops together. I only allow this during the practice session, and I call them back together from time to time to have a general check-up or to present other materials.
7. I usually sum up by calling everyone together and having a variety of students perform. They usually do very well at this point.

Applications:

1. Numbers, Colors, and Adjective Agreement

The rods are obviously ideal for teaching these concepts, and the students learned much faster through manipulating the rods. (I used poker chips until my rods arrived.) una varilla roja, dos varillas rojas, etc. or una varilla blanca y tres varillas amarillas, etc.

After the numbers 1-10, one can make certain sized and colored rods represent ten, twenty, thirty, etc., in order to teach to 100.

2. Verbs

Establish certain rods as subject pronouns and keep these same values on future drills.

1 red-------yo (I)	2 reds------nosotros (we)
1 green-----tu (you)	
1 brown-----el (he)	2 browns----ellos (they)
1 yellow----ella (she)	2 yellows---ellas (they)
1 purple----Ud. (formal you)	2 purples---Uds. (you)

Demonstrate that yellow can be María, ella, la chica, la hermana, etc. The teacher can then pattern: Yo soy, yo tengo, yo estoy, yo comienzo, etc., using whichever tense or verb that is to be learned or practiced. Later, merely pointing to a particular colored rod will elicit a correct statement with that subject from most students. (Sometimes, we make a list on the blackboard of the verbs to be practiced, so that students will use a variety of verbs in their sentences.)

3. Tener que + infinitive (to have to)

black rod ---any form of tener
small white rod ---que
blue rod ---any infinitive

The students substituted vaious subject rods in front of this pattern. Thus, they were able to say "I, (he, she, we) have to study (eat, leave, prepare the meal). (This worked very well, as all could visualize the pattern, and no one forgot the que.)

4. Comparative and Superlatives

black rod ---joven, malo, bueno, viejo
blue rod ---menor, peor, mejor, mayor
white + blue ---la menor, el peor, la mejor, el mayor

Pattern:
María es mala.
Rosita es peor (que María)
Ana es la peor (de las tres)

or

María tiene 16 años.
Ana tiene 18 años; es mayor que María.
Sara tiene 21 años; es la mayor del grupo.

(The students enjoyed making comparative statements about other in the group. They felt they were communicating, and the choice was theirs as to what to say.)

The rods can be used for presenting new material, as well as for review and reinforcement of material already taught. Their use adds variety and allows for more student initiative in the classroom. Although the teacher sets up a particular structure to be practiced, the student is free to decide what he wants to say. Students learn to depend more on each other than on the teacher. More students become involved in the target language; students who never volunteer from their desks feel free to take part in the less threatening, more personal atmosphere of the group, with the help of the rods. Students find that learning is fun, and that time passes very quickly. Of course, the students are more noisy than in a conventional setting, but when students are involved in learning, "noise" is joyful.

Mary Jean Mohn
Gresham High School
Gresham, Oregon

An Adaption of the Rods

I divide the class in groups of 4 or 5 students with desks together. I stand in front and hold up a rod or rods with the appropriate actions and say the Spanish word or words that describe the action. The students repeat in their groups. I go around to the groups and listen. If one has it right, he is the model for that group. If they are not saying it right, I work with them until one gets it--then he is the model. After the first basic words they are able to make their own choices as to which they will use. After practice, they write down what they said--and keep it in a note book. I try to transfer the usages learned with the rods to the "real" world.

Following are some of the steps which I have used:

1. The rod--la regleta (This is the manufacturer's word--Spanish speakers do not use it, except for printer's lead, but it is useful).
2. The red rod--la regleta roja--and other colors--but stick to singular.

3a. The red rod is near the green rod. La regleta roja está cerca de la releta verde.

b. The red rod is far from the green rod. La regleta roja está lejos de la regleta verde.

4. Real world--At the map--ask if Argentina is near Brazil, far from Venezuela, etc.
5. The red rods--las regletas rojas (Don't explain--they'll get it).

6a. The red rod is on the green rod. La releta roja está sobre la regleta verde. The red rod is under the green rod. La regleta roja está debajo de la regleta verde. Use with various colors--let them decide.

b. Do the same with plural.

c. Real world--using feminine nouns--
The pen is on the chair. La pluma está en la silla.

7. Explain that you can use two or more words for the same thing in English--rods, blocks, little sticks. Therefore, we shall call them "palitos." Steps 1-6 with el palito.
8. Teach numbers away from blocks--because you don't have that many.
9. How many rods are there on the table?
   ¿Cuántas regletas hay en la mesa?
   ¿Cuántos palitos hay en la mesa?
   There are three rods on the table.
   Hay tres regletas en la mesa.
10. How many rods do you have?
    ¿Cuántas regletas tiene usted?
    I have three rods.
    Tengo tres regletas.
11. Real world--How old are you?
    ¿Cuántos años tiene usted?
12. The rod is red. The rods are red.
    La regleta es roja. Las regletas son rojas.

13. Bring out difference between es-esta, son-estan, as they have experienced them.
14. What other words can we use to describe the rods? -- Long, short, bug, small.
15. Use them--in groups--for regletas and palitos.
16. What nouns do the students think of when they see these adjectives. Using a dictionary, the students write sentences--one per adjective.
    The whale is big.
    La ballena es grande.
    They are told to look for S to find nouns.
17. Using verbs that apply--
    Do you take the block?
    ¿Toma la regleta?
    Yes, I take the block.
    Sí, tomo la regleta.
    Other verbs--comprar, vender, empujar, jalar, mirar, aceptar

I used this method with first year freshmen and first year adults. I first tried the standard Silent Way with the freshmen, but they didn't listen if they were not participating. One student cannot resist drawing dice on the white rods. On the whole they worked pretty well with them and they learned to help each other. Once in a while they throw them, but not very often. I think it helps to follow up with written activity so that they feel that the activity is important.

It worked really well with the adult class. The first night there were thirty-five students, and they readily accepted the rods. We spent much of the time with them, and they left exclaiming that they had no idea that they could learn so much. The class was divided into two groups, and I have continued to use the rods. The students have told me that they feel very good using them because they are in a position of helping each other and spend more active time speaking and being helped.

I also tried the rods in my second year classes to teach direct and indirect object. It really didn't work very well. They seemed to feel that they were being treated like babies. One aspect of the failure is that many were from junior high and were expecting something else in high school.

My first year students understand adjective agreement with nouns and are quick to catch mistakes. They can also handle verb endings and question-answer forms better than former first year students.

Barbara Roessner
Rex Putnam High School
Milwaukie, Oregon

Personalizing French Instruction

In an attempt to follow through with the point make by Earl Stevick in regard to humanistic methods in the classroom, I have experimented with many ideas, both from other teachers and my own. Several of these techniques have become integral to my teaching strategy.

One way that I draw upon the individual identity of each student is to ask that they each put together a photo album representing their family, home and friends. The photos are to be labelled in French. This assignment goes especially well with one particular unit in the A-LM textbook which deals with a vocabulary of "There I am...", "Here is my...", "That's me..." and so on. This exercise gives the students a chance to use this vocabulary in a meaningful way and at the same time share some personal information with his/her fellow students. Photo albums can be utilized at any level of the language acquisition as the labels will vary in degree of difficulty.

I have also begun a scheduled series of "oral questions" whereby the students are given questions based on a reading selection. They are to come to class prepared to answer them orally without referring back to the selection. I cut paper into strips, each with one question printed on it and distribute them to the class. With the students seated in a circle, the questions begin with whoever has number One. The student asks the question and calls on others as they raise their hands to answer. One point is given per answer provided it is grammatically correct. Any student may answer as long as no two answers are exactly alike.

EXAMPLE: Question: Where is Jacques?

Answers: Jacques is in the kitchen.
He is in the kitchen.
Jacques is in the kitchen, as usual.
Jacques, who is Christian's brother, is in the kitchen.

I find that students enjoy using their ingenuity to come up with some unique answers. At the same time, though, the slower students are not penalized for merely stating a simple, elementary phrase. I believe that this free response practice is helping my students to express themselves in French during other parts of the class hour as well.

A third attempt to get into the students' world is to assign short talks to be given before the other students in the target language. The subject matter is without limits. This approach, although perhaps a bit frightening to those less "showy" students, gives them a chance to express something to the class that genuinely interests them. They can bring in a pet, describe an incident or tell how to make crepes. Speaking a foreign language becomes a real means of communication to the student because he is not simply conjugating a verb properly but he is getting a meaningful message across.

I can see that Earl Stevick had an important message for all of us. By letting the student use the vocabulary in a meaningful way, he remembers more and appreciates it because he has not been personally belittled in the process. I intend to continue with these and hope to obtain more techniques based upon this attitude.

Helen Burgess
Churchill High School
South Eugene High School
Eugene, Oregon

Ideas for the Classroom Use of Student Recordings to Introduce the New Language (as in Community Language Learning)

At the first class meeting, after general housekeeping chores have been completed and an introduction of teacher and students had taken place, I gathered a group of students (8) around a table to try out the "real thing." A tape recorder was placed in the middle and one student was made responsible for the operation of the recorder. The students were then asked to say anything they wanted to express in the foreign language and the teacher would assist each one.

The procedure is as follows: Let us say that the student wants to say "Good morning." The teacher translates for him, "Guten Morgen", and the student repeats "Guten Morgen" until he feels comfortable saying it. The next student wants to say something different, the teacher translates for him, the student repeats the German expression. If the sentence is too long to be remembered without interruption, the teacher gives the sentence in parts. As the students learn the German for each of their original English sentences, they record them on tape. While assisting, the teacher stands in close contact behind the individual student.

In the described manner I had the group make two to three rounds. Fifteen minutes of class time gave about 7 minutes of student-recorded tape. The tape was replayed and listened to without much comment from the teacher. At the second replay the tape was stopped after each entry and the particular student had to give in English what he had said in German. At a third re-run all students in the room were asked to participate.

The activity was enthusiastically received by the class. The students were amazed to hear themselves speak in the foreign language. I repeated that same exercise in four consecutive sessions. While on the second day the students went wild with crazy ideas on what they wanted to say, on the third and fourth day they settled down and tried to remember what they had learned during other class activities. In other words, they tried -- of their own-- to get by with less teacher input. At the same time they made an effort to converse with each other rather than just making individual statements.

They enjoyed tremendously going over the older tapes and remembering what it all meant. The students enjoyed particularly the visit of two advanced students who joined the class and were able to translate correctly some of the off-beat parts of the tapes.

What were the advantages to this approach?

The most obvious one is the enthusiasm it created. Everyone wanted to speak. There was no question of looking foolish. There was no pressure.

The diction was surprisingly good. In general, intonation and stress were natural as the students at first only mimicked the teacher, then, upon hearing each other, they were encouraged, in fact agitated, to keep up that "foreign accent".

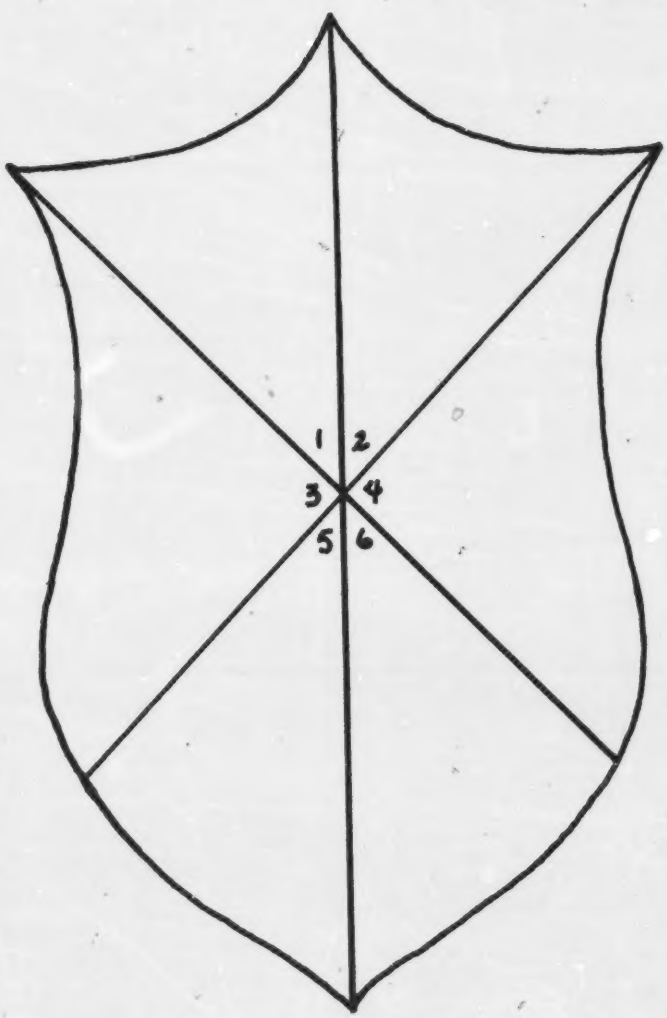
The impulse (of the third the fourth day) to be more self-reliant forced the student to an active and purposeful review of what he had acquired. Repetition was not seen as a cumbersome drill but was eagerly engaged in.

It may have been sheer chance that the most often occurring expressions were: I like..., how are you?, I am fine. Checking the tape I found that each student had at least once used one of these phrases. Their grammatical structure in the German language is rather difficult, as they require a dative construction. (Etwas gefällt mir. Es geht mir gut.) The students accepted these sentence structures without any hesitation. By the time they became aware of the grammatical differences they were fluent in the expression. I am expecially pleased with their usage of (es) gefällt mir.

Since the beginning of the year, we have played those first tapes on several occasions. They are always received with great joy. To think that the students can say most, if not all, of it without any help now! It was a morale booster then and still is.

Eleanor Mischaikow
Ferndale High School
Ferndale, Washington

MI ESCUDO PERSONAL



Haz un escudo y divíde lo en seis cuadros. En cada cuadro dibuja un símbolo o pon una foto de una revista que representa lo siguiente:

1. Una cosa que haces bien y que quieres hacer mejor.
2. Una creencia (opinión o convicción) que es tan importante que nunca vas a cambiarla.
3. Tu posesión material más importante.
4. Tu logro o realización más importante y tu fracaso o calamidad más grande del año pasado.
5. Lo que harías por un año si el buen éxito estuviera asegurado.
6. Tres palabras o frases que te gustarían de haber dicho de ti, si desaparecieras completamente del mundo. No debes poner dibujos o fotos en este cuadro.

Source: This is an application of an idea originally presented at the Western Workshop by Rebecca Ainley of Columbia High School, Richland, Washington, and involving some of Earl Stevick's ideas on internalization of vocabulary as a part of memory.

Objectives:
1. To clarify values regarding self-esteem.
2. To learn more about self and others.
3. To internalize vocabulary concerning abstract values and beliefs.

Materials:
1. Handout: ditto with escudo frame and instructions
2. Colored pencils, felt-tips or crayons
3. White mimeo paper or tagboard
4. Discarded magazines

Procedures:
1. Using the official seal of target language country, discuss a coat of arms and what it represents. Ask if students' families have one. Stress the historical aspect, and the effect traditions play on one's beliefs.

2. Ask the students to make a personal coat of arms (escudo personal), pointing out the difference between personal attitudes and historical activities.
3. Pass out the ditto and go over the instructions in Spanish if level permits. Here they are in English for German and French teachers: Each escudo will be divided into six parts, and each part will contain a drawing or a magazine picture symbolizing the following: (1) a thing you do well and would like to do even better, (2) a belief that is so strong that you will never change it, (3) your most prized material possession, (4) your greatest success and your greatest disaster in the past year, (5) that which you would do for one year of your life if you were assured of success, (6) three words or phrases you would like to have people say about you if you were to disappear from the earth.
4. Students should be given a week or so to complete this, and understand that they will explain their shields in Spanish to the class.
5. Be available for questions and encouragement, while students make escudo.
6. As students explain their escudos be sure to help them when they are at a loss. Teacher will want to help set the attitude of acceptance of others' ideas.
7. The teacher should be prepared to create and share his/her own shield.
8. Ask permission to use the escudos on a bulletin board.

Related Activities:
1. The escudos were used to make a bulletin board for open house.
2. Select one cuadro at a time and occasionally have students write quintillas inspired by some thought or symbol in the cuadro. Formula might be as follows:
line 1: 1 word (noun)
line 2: 2 words (adjectives describing noun)
line 3: 3 words (verbs describing noun)
line 4: 4 word phrase related to noun
line 5: synonym or repetition of first line.

Comments:

I am fortunate to have a number of athletes in my classes. Use of this activity was prompted by a sudden death of a player on the football practice field, but most texts provide a good opportunity to introduce this: Harcourt, Brace; ALM Spanish, units 14 and 33, for example.

I used this with high school students (all grades) in Spanish II, III, IV, and V. It provided excellent opportunities for practice with the subjunctive form, although I did not stress grammar. It seemed more important to have the students express themselves.

Everyone participated, although some were a bit timid at first. No one criticized in any way, not even with a questioning look. It was gratifying to see the students help each other, and to accept everything that was offered. No one played games or offered bizarre cuadros.

The escudos were on display during open house, and it gave the parents an opportunity to see the finished product, although all of the parents were aware of the assignment, and most of them had participated in some way. Parents really approved of the assignment, and many pointed out that it had given them an opportunity to share some ideas with their children and listen to how their youngsters were feeling.

Students enjoyed seeing the escudos from other classes, and expressed a desire to hear the explanations of the cuadros. All of the students asked to have them back because they wanted to save them.

Marian Smith
McNary High School
Salem, Oregon

Ideas for the Classroom Use of Identification Games

This game consists of a mimeo-ed sheet of paper with boxes, usually sixteen or twenty, each box containing a piece of information about a member of the class. There should be at least one item of information about each student. There is a time limit of five minutes. Students must question each other, in the target language, to determine who fits each description. When a student (or students) is discovered who fits the description, that student initials the questioning student's paper in the appropriate box. The student with the most correct initials when time is called is the winner.

The game is varied by using different information in the boxes every time. Each time, there is some new vocabulary in the game. I put the new vocabulary with its English translation on the board before the game and we pronounce and discuss it.

It is required that the students question only in the target language (French). I encourage them to use sign language too if they cannot get their meaning across in French. I do, however, sometimes permit the less proficient students to slip in a word in English if all else has failed so they will not become so discouraged as to quit.

I glean the information for the boxes by eavesdropping (politely, of course!) on the students' inter-peer conversations and from bits of information they tell me about themselves. Examples: a father who is a minister, a student with a sick dog, a sister who read 87 books during October, a residence address, extracurricular activities such as ballet, paper routes, or sports. If one knows enough information about one's students, especially by third or fourth year, one could probably organize the information into units of vocabulary such as sports, parents, professions, eating habits, etc., rather than a haphazard hodgepodge of vocabulary.

I believe this game can be played by any group of foreign language students exclusive of beginners. My students LOVE it. In fact, they hound me to play it as often as possible. Katie Koopmans, another WWFLT participant, started her first day of classes this fall (with returning students about whom she knew enough to make up a game) with it as an ice-breaker. It could also be an effective vocabulary review to start off the year.

Besides the obvious good effects of vocabulary building, this game has excellent humanistic ramifications. Every student can be a star if one chooses carefully and uses some bit of information about him or her that is considered interesting by his/her peers. For example, I have a student whose mother lived and worked in France during World War II. I put that information in a box in the first game. When the others discovered this, it instigated a long question and answer session in which he "starred." Keeping one's ears open to pick up all that information really helps the teacher understand the student better as a person, too.

Judith K. Halstead
Jason Lee J.H.S.
Tacoma P.S., Washington

quelqu'un qui a un chien	quelqu'un qui a une mère qui est président de Jason Lee PTSA	quelqu'un qui suit un régime de ballet	quelqu'un qui boit de l'alcoôl	quelqu'un qui joue au basket-ball
quelqu'un qui a voyagé en France ou en Suisse	quelqu'un qui a les cheveux noirs	quelqu'un qui joue du piano	quelqu'un qui a un père qui est professeur	quelqu'un qui joue de la guitare
quelqu'un qui suit un régime de natation	quelqu'un qui écrit de la poésie	quelqu'un qui reçoit toujours les notes de A	quelqu'un qui est né en novembre ou décembre	quelqu'un qui a un père qui habite à Seattle
quelqu'un qui habite rue Yakima nord	quelqu'un qui a habité à Chicago	quelqu'un qui a un père qui est prêtre	quelqu'un qui a une soeur dans un cours de français	quelqu'un qui a l'âge de 15 ans
Alguien que sabe patinar	Alguien que tiene dos hermanas	una muchacha que tiene el zapato número siete	alguien que maneja un carro Toyota	alguien que tiene el cumpleaños en septiembre
alguien que escribe con la mano izquierda	alguien que lee la revista "Time"	alguien que tiene un anillo en la mano derecha	alguien que tiene pecas	alguien que toca la guitarra
alguien que tiene antepasados alemanes	una muchacha que tiene zapatos negros hoy	alguien que nació en Oregon	alguien que ha estado en Europa	alguien qui sabe cuál es la capital del Ecuador
alguien que no ha traído el libro de español hoy	alguien qui ha estado ausente en esta clase más de dos veces	alguien que tiene una camisa azul o una blusa azul hoy	alguien que ha estado en California	una muchacha que tiene las uñas de la mano pintadas

Christmas in Germany

Christmas customs vary, of course, according to the area, but the follwing is more or less celebrated in the various parts of Germany:

The Christmas season begins with the first Sunday of Advent. There are four Sundays of Advent, the four Sundays immediately preceding Christmas. To get in the Christmas spirit, the people in Germany make an Advent Wreath. This is a secular, not a religious custom. I always make one for my classroom and it is easily done as follows: Use branches from evergreen trees, plastic ones won't do. Buy a styrofoam wreath and some wire. Cut off several small pieces of the evergreen branches and attach to the wreath, the tips of each succeeding bunch covering the wire. Decorate the wreath with red candles and ribbon. Lay the wreath on a table, hang it from the ceiling or from a stand, as shown below:

der Adventskranz

Sankt Nikolaus

The first candle of the Advent Wreath is lit on the first Sunday of Advent, the second one on the second Sunday, etc. The family gathers around the lit wreath toward dusk to sing Christmas songs and eat Christmas cookies and candy. I do my Christmas thing on the four Fridays before Christmas. We sing songs and do other Christmas activities. Wible Language Institute has available two records by Heintje, which are easy to sing along with, entitled "Fröhliche Weihnacht Überall" and "Weihnachten mit Heintje".

Have the students bring something German to eat which they made themselves. The traditional German Christmas goodies are Lebkuchen, Pfeffernüsse and Wiehnachtsstollen. Recipes for these, and many other ideas and activities, are in an excellent book called "Weihnacht" - Christmas in Germany by Susanne Ehrlich, National Textbook Company, Skokie, Illinois 60076.

Marzipan, the traditional German candy which is shaped into animals, especially pink piggies - a sign of good luck, and various fruit, is easily made as follows: Buy a package of almond paste at the supermarket. Beat one egg white and work into almond paste; work in powdered sugar until it holds shape. Either form into small balls and roll in cocoa or into two logs and cover with melted semi-sweet chocolate chips.

In many areas of Germany Sankt Nikolaus comes to visit the children on the eve of December 6, which is Sankt Nikolaus Tag. The legend of St. Nikolaus is as follows: Around the 4th century there lived a bishop in Asia Minor who was known for his kind deeds. The story goes that once there was a very poor family whose daughters did not have the dowry necessary to get married. One night the bishop, whose name was Nikolaus, walked past the house and threw a bag containing gold coins into the window without leaving behind his name. From this, the legend of St. Nikolaus grew. The German St. Nikolaus is dressed like a bishop. He visits the children in person, bringing them sweets and small gifts, but there is always the threat of a spanking if you have not been good. In some areas, Knecht Ruprecht, St. Nikolaus' servant accompanies him. He has a brown, rough looking beard and shaggy hair and wears a long brown frock, like a monk's robe. He also carries "eine Rute" and a sack, and bad little boys and girls are told they will be stuffed into that sack and carried out into the forest. On St. Nikolaus Day, I bring my students a treat and tell them the story. The song German children sing on that day is called "Lasst uns froh und munter sein".

There are several good stories in the aforementioned book. I particularly like "Die Drei Dunklen Könige", by Wolfgang Borchert. Borchert is a young author who wrote anti-war material and died before his thirtieth birthday. His quite brief short stories are good reading for students. I give second year students a copy of the story, read it to them in German and also translate it for them. Third year students could probably handle the translation themselves.

This year my students enjoyed making German Christmas cards. I used last year's cards and let them draw from them, cut them up, or whatever. Some messages are: Herzlich Weihnachtsgrüsse, Frohes Fest, Frohe Weihnachten und viel Glück im neuen Jahr, Frohe Weihnacht und ein gesegnetes neues Jahr, Ein frohes Weihnachtsfest und viel Glück (oder alles Gute) zum Heuen Jahr, Mit den besten Wunschen zum Jahreswechsel.

Helga Madland
Twin Falls High School
Twin Falls, Idaho

"Ideas for Junior High Classroom Introduction to Cultural Differences"

I have observed in my junior high Spanish classes that before traditions of other cultures could be learned, my students had to reach an understanding of their own culture. I used Genelle Morain's idea of having my students think about their own town, in this case Tacoma. Their assignment was to list things that a visitor, about their age, from a foreign country could do in Tacoma to interact best with our culture. After initial humorous responses, they started really thinking about what activities typified being 13 or 14 in Tacoma. They compiled an activity sheet that was a composite of places to go, what to do or see there, what to eat there, what to wear, how much money was needed, what to take, etc: in essence, it was a cultural comment on our city through their eyes. They enjoyed discovering their own cultural habits and could not imagine how any of these habits could be misunderstood.

Sensing this cultural security, I introduced a cultural misunderstanding about any U.S. city. I had found this lesson in conjunction with a selection from Through African Eyes, edited by Leon Clark, recommended by Genelle Morain. They were to imagine they were the "I" in the following open-ended paragraph, and finish the story:

> One might last summer I was walking in a rough part of town. It was late and no one was around. A taxi came up from behind and so startled me that I tripped on a broken bottle getting out of its way. I picked up the bottle and was looking for somewhere to put it when I noticed that the taxi had stopped a hundred yars ahead. Suddenly three doors of the taxi opened and four kids in leather jackets jumped out and started running toward me. I looked quickly in all directions to see where I could run but the houses were too close together and there were no lights anywhere. I only had a moment to think what to do. As they came closer, I...and then they...and then I...

Then they were to imagine they were the "I" in the second open-ended paragraph and finish the following:

> One might last summer Jack, Ray, Dick and I were coming home late from the show. I knew my mom would already be worried so I suggested taking a taxi to get home quicker. After we got in I went through my pockets and realized that I had spent all my money and I remembered that the other guys had spent all theirs. I nudged Jack in front and then Dick next to me and gave each of them the sign

and told Dick to nudge Ray. About three blocks from my house we turned the corner real fast and there was this crazy guy, or maybe he was drunk, standing in the middle of the road and we almost hit him. This got the driver real mad and we knew he wasn't thinkin' much about us. I said, "right here, please," and he stopped suddenly. We opened the doors and ran as fast as we could back in the other direction. We figured if he tried to chase us we'd just split up at the corner. But before we got there, we had a surprise waiting for us. The crazy guy was standing in the middle of the street, just waiting for us. As we got closer we saw the danger. He had a broken bottle in his hand, and we knew by his face that he meant business. As we got closer, he...and we...and then he...

They loved the sport of finishing these stories. They could be passive, aggressive, and gory. Only after discussion did they realize that the stories were identical. They had fallen into a trap of misunderstanding the same situation. Few of them had realized during their writings, that they were the "I" in both stories.

They then seemed to understand that even within one's own culture misunderstandings take place. As a group, we felt ready to attempt to comprehend a cross-cultural misunderstanding.

Diane Bundrock
Meeker Junior High
Tacoma, Washington

Classroomgame: "Miembros de la familia"

This activity will reinforce the learning of vocabulary dealing with: "miembros de la familia."
Materials needed: 3 X 5 cards supplying description of two family members: "yo" and the person you are looking for.

Directions to Students: There are five members in your imaginary family. Your task is to locate the other members of your family. You will receive a card which describes YOU and one other family member. USING ONLY SPANISH locate the missing member of the family described on your card by asking questions of your classmates. After you find the person specified on your card, the two of you can continue, as a pair, to look for the other three missing members or YOUR family.

Examples for one family:

Padre	Madre
soy dentista	soy secretaria
tengo 39 anos	tengo 37 anos
tengo tres hihos	me gusta la television
me gusta el futbol	no me gusta el futbol
soy de Mexico	tengo tres hijos

Hijo	Hija mayor	Hija menor
me llamo Jose	mi hermano se llama Jose	me llamo Rosita
mi padre es dentista	tengo una hermana menor	tengo una hermana mayor
mi madre es secretaria	tengo quince anos	mi madre tiene 37 anos
tengo dos hermanas	mi madre es secretaria	mi padre es de Mexico

Combinations for locating other family members:
Padre looks for hija mayor.
Madre looks for padre (esposo).
Hijo looks for madre.
Hija mayor looks for hermana menor.
Hija menor looks for hermano.

Ideas for Use in Spanish Classes:

This activity can be used with any level of Spanish students. It works best after the students have learned the unit on numbers and the unit that includes the members of the family.

Also there is a section in the vocabulary that includes "professions and occupations" and this activity gives the students a chance to review this part of the vocabulary.

As a class project, you can have each students make up a set of cards describing his or her own family members. The cards then will be randomly distributed to the rest of the students in the class. The students proceed as above in finding the missing members. After the families are complete, they introduce themselves to the rest of the class and have the class guess to which classmate the family belongs.

Lucia Brewer
Auburn Senior High School
Auburn, Washington

El Día de los Muertos

Día de los Muertos or Day of the Dead as it is known in this country, All Souls Day, reflects the Mexican's conception of death. In Mexico there is an entire week, beginning with the night of October 31st, during which Mexicans commemorate the dead. For the poor, death is an end to the suffering, poverty and oppression experienced while living. Several Mexican songs, proverbs, fiestas and popular beliefs show very clearly that the reason death cannot frighten them is that life has cured them of fear. As these lines of a popular song show us:

"Si me han de matar mañana
que me matan de una vez."

If I must be killed tomorrow
let them kill me now.

On the 2nd of November, Día de los Muertos, many go to Mass celebrating in memory of all the relatives who have stayed behind. Mexicans assume a number of different attitudes in relation to death and celebrate it in many different ways.

Perhaps the most common and widespread custom of celebrating this day are the delicious breads and candies sculpted in the shapes of CALAVERAS or skulls. The bread takes many forms, from that of the human figure or skeleton to a type of sugar loaf sprinkled with sugar and nuts called Pan de los Muertos. Many of these breads are candied with red coloring especially on the extremities of those which are skeleton shaped, probably a carryover from the pre-Hispanic period when the deceased were painted with a special type of red paint before burial. Of the many pastries during this season the most well known are the sugar skulls which are decorated often with names across the forehead. Toluca and Mexico City are known for their fine creations of candied skulls. --SLIDES & MAP--

Not all of the CALAVERAS are made of pastry. Some are made of "papier mâché" and dance by pulling a string. More elaborate creations consist of funeral processions made with small paper dolls with heads of chickpeas (garbanzos) and movable figures which dance. --SLIDES-- Other elements of the CALAVERAS are Jose Guadalupe Posada's satirical series of cavorting skeletons and skulls extolling the virtues or vices of relatives, friends, celebrities, well known or popular personalities in politics, sports or other spheres. --OPAQUE PROJECTOR, PRINTS & LOTERIA CARDS--

El Día de los Difuntos Chiquitos: 1er de Noviembre

In this season there are two especially important days. The first is the day of the dead children, los ANGELITOS. Children are considered to be angelitos, little angels, for when they die they are thought to be pure of sin. During this entire day, a procession of cars and coaches pass without ceasing to the cemeteries, PANTEONES. There on

the tombs, some parents of the dead children, place a sumptuous dinner consisting of the favorite foods of the dead children. There too they may place the games that pleased them in this world. But even this day is not sad. The graves are well decorated, particularly with CEMPOAXOCHITL, (marigolds) which means flower of the dead and is the flower of the season. After arranging the dinner, the flowers, the candles, and the games on the tomb, the family sits down and eats the dinner with pleasure. It is believed that the spirits of the ANGELITOS return this day of the year to be once again present with their families, for this reason there are no tears shed. This custom and belief usually is limited to small rural villages. --OPAQUE PROJECTOR, PRINTS--

El Día de los Difuntos Mayores: 2do de Noviembre

The 2nd of November is also called "Día de los Difuntos Mayores" by many Mexicans. On this day in memory of the deceased adults, the cemetery is again gaily dressed. In rural areas on the tables around the tomb delicious meats are placed. As the spirits of the ANGELITOS return so also do those of the adults. On this day, invisible and silent they enjoy the food left for them.

On some occasions part of the homage to the dead takes place at home. A table is decorated. In addition to food, the table is also filled with objects which the deceased had liked during his/her life, such as, perhaps, a bottle of his or her favorite beverage, or maybe cards etc. All of this is frequently presided over by a photograph of the deceased relative, child or adult. Together the food and replicas of favorite objects of the deceased constitute an OFRENDA or offering. --OPAQUE PROJECTOR, PRINTS--

On this day in some areas, groups of youngsters may form serenades and pass through the streets singing ballads in front of doors. They knock, enter, eat part of the ofrenda, and pass on to another house. In some ways this custom is similar to that of our "trick or treaters."

Many urban Mexicans of the upper class celebrate this festival in a different way. They buy crosses and bouquets of flowers which they carry to the PANTEÓN. They go to church, pray for the souls of the dead and later go to the theater, to the bull fights or to a dance.

Don Juan Tenorio

Of all the skatterbrained and at the same time brave men of the real world or of the world of the imagination, of nowadays or of the past, there is none more brave nor more skatterbrained than don Juan Tenorio.

He is the hero of the play DON JUAN TENORIO that is presented in the theaters of Mexico lasting two weeks, beginning the 31st of

October, as part of the festivities in honor of the dead. The theaters are full in this season because, of course, don Juan is a favorite personage. Many Mexicans know the verses of the play by heart.

According to the play, don Juan, already famous for his evil deeds, makes an agreement with his friend, don Luis, that within a year he will be more skatterbrained and will commit more atrocities than don Luis.

When the drama begins, the said year has already passed. Don Juan and don Luis have reunited in a tavern of Sevilla in order to prove which has done the worst deeds. Naturally, don Juan wins. He has killed 41 persons, while don Luis has only killed 32 persons.

In the days that follow don Juan kills don Luis and besides him the father of his sweetheart, doña Inés. She on seeing what has happened, falls dead at the feet of her father.

Naturally, don Juan has to flee from the country.

Several years pass, he returns to his country and goes to the palace of his father. Here he finds that his father has died and that, by order of the dead one, his paternal palace has been converted into an immense mausoleum. In this mausoleum his father, as punishment for his scatterbrained son has had buried all the people who don Juan has killed.

It is already late when don Juan enters the mausoleum...it is the hour of nightfall. From the shadows of the tomb a ghost comes. It is the spirit of doña Inés' father, which is coming to avenge the death of his daughter.

But even here don Juan is brave, and fights with the ghost. While fighting, death comes to take don Juan's soul to hell. But, the soul of doña Inés, his sweetheart, who has always loved him, saves it. So great is the love that she has for him, that a generous God concedes to doña Inés the salvation of her lover. Don Juan falls dead across the tomb of doña Inés and their souls fly together to heaven. Thus don Juan, who had conquered all, is conquered by the pure love of doña Inés, and the soul of don Juan is called purified by her ardent love. --SHOW FLYER ON DON JUAN TENORIO--

Summary

These festivities of the dead may seem a little strange or even grotesque at times. However our celebration of All Saint's Day has the same grotesque elements with goblins, witches, haunted houses and the like.

Ideas for Classroom Use

Culture Capsule: Día de los Muertos

Goals: To acquaint student with the Mexican celebration both rural and urban of Día de los Muertos, el dos de noviembre. To expose the student to the concept of death as viewed by many Mexicans and how it has been integrated into their daily lives via loteria cards, street names and art. To have students compare Halloween and the Religious celebration of All Souls Day with that of the Mexican celebration.

Levels: Beginning or more advanced if presentation is made in Spanish. Suitable for Jr. High or Senior High students.

Visual and realia needed: 1) slide projector, slides of Mexican calavera, pan de los muertos and papier maché figurines; 2) pictures of calaveras and other symbols of death in Mexican culture*; 3) duplicated papers of a calavera drawing 1 per student; 4) loaf of Pan de los Muertos, see recipe attached; 5) bulletin board display featuring traditional Halloween and Día de los Muertos art; 6) Rental of film Day of the Dead from the University of Washington film library ($7.00 rental fee); 7) flyers announcing the presentation of Don Juan Tenorio; 8) map of Mexico.

Student Activities: Students make their own paper calaveras and take notes during presentation. When each student is served with a napkin and a piece of bread, the teacher tells them that they are about to experience what Mexican boys and girls eat during the festival, "Día de los Muertos." Students view film "Day of the Dead" the next day. Students also write a summary of the festival and of those aspects which interest them the most. This may be done in English or Spanish depending on language level.

Optional: Students may check out a more lengthy discussion of Día de los Muertos and make Pan de los Muertos for themselves or class members. I have had some interesting results here--the entire family in many cases enjoyed the bread so much that they asked for other recipes. The bilingual recipe could also be used in 2nd, 3rd, or 4th year levels in various ways. There are for instance several excellent examples of the use of the impersonal reflexive and subjunctive or even of the metric system.

Vocabulary and Days to be Stressed: If presentation is in English the following terms should be emphasized. I put them on their calavera drawing (see attached sheet). Día de los Muertos, Día de los difuntos, los Angelitos, calavera, calabaza, ofrenda, panteón.

Initial Student Reaction to Presentation: Students may seem disgusted at first with the custom of a picnic at the grave site and with cala-

*For an excellent collection of such pictures see Artes de Mexico: "MICCAIHUITL--El Culto a la Muerte" and Lotería Mexicana cards. Artes De México, No. 145, año XVIII, 1971; Amores 262, Mex. 12. D.F.

vera pastries. But when explained by making a cross-cultural comparison with an Irish Wake and with our custom of eating chocolate covered rabbits at Easter and reindeer and Santa Claus candies during Christmas, students begin to see this Mexican custom in a new light. The class discussion comparing the Irish Wake with the Mexican custom of a grave-site picnic should be guided in a non-judgmental manner. The gaiety and satirical nature of the Lotería cards and the Posada (pp. 62-69) need to be balanced by also emphasizing to students the great respect many Mexicans have for their dead.

PAN DE MUERTO

Una de las costumbres muy antiguas de México, de la gente del pueblo, es que el día 2 de noviembre celebran a sus muertos. Ese día va la gente al panteón a ver a sus familiares muertos y les llevan un pan especial y flores de zanpazuchitl que son de un amarillo calabaza y muy aromáticas.

El pan de muerto se hace en forma redonda de varios tamaños. Se le ponen alrededor con la misma masa 4 canillas y lágrimas y en el centro una bolita y azucar pintada de rosa. Este pan se come ese día en todos los hogares de todas las clases sociales. Con mucha anticipación a esta fecha se ven las panaderías y bizcocherías llenas del Pan de Muerto.

450 gramos de harina
15 gramos de levadura
2 huevos
7 yemas
115 gramos de azúcar
115 gramos de manteca
2 cucharadas de agua de azahar
un poco de raspadura de naranja
2 cucharadas de cocimiento de anís
1/4 cucharadita de sal
1 huevo para barnizar
1/8 litro de agua
1 cucharada de harina
140 gramos de azúcar para espolvorear

Se deshace la levedura en 2 cucharadas de agua tibia; se le agrega la harina necesaria a formar una pasta (harina de los mismos 450 gramos) con la que se hace una bola que se pone cerca del calor hasta que doble su volumen. Se cierne la

BREAD OF THE DEAD

One of the oldest customs among the Mexican people is the one in which they observe The Day of the Dead on November 2nd. On this day, all families pay respects to their dead, and visit the graves with offerings of a specially prepared bread and with huge bunches of the "zanpazuchitl" flower, a brilliant orange, spicily aromatic marigold.

The Bread of Death is round, varied in size, and is decorated with a relief representing crossbones and teardrops, with a little knob in the center and with pink sugar sprinkled over it. The breads are traditionally eaten on The Day of the Dead in all homes and among all social classes, though bakery windows are filled with them and a brisk sale goes on far in advance of the solemn holy day.

4 cups flour
1/2 oz. yeast
2 whole eggs
7 egg yolks
1/2 cup sugar
1/2 cup or 1 stick butter
1/2 cup lard
2 tablespoons orange-blossom water
2 tablespoons anise solution
1/4 teaspon salt
1 egg for glaze
1/2 cup water
1 tablespoon flour
5/8 cup sugar for topping/ some grated orange rind

Dissolve the yeast in 1/2 cup lukewarm water. Add enough flour to make a light dough. Knead until elastic, shape into a ball and put in a warm place

harina con sal y el azúcar; se le mezclan los huevos, yemas, agua de azahar, cocimiento de anís, raspadura de naranja, manteca y mantequilla; se amasa muy bien y cuando está suave, se le agrega la levadura ya fermentada. Se amasa y golpea, se unta de grasa, se coloca en una cacerola; se cubre con un lienzo y se pone en lugar tibio durante 6 horas o 12 a temperatura natural, o sea hasta que doble su volumen. Se vuelve a amasar ligeramente, se hacen bolas del tamaño que se quiera, se colocan en latas engrasadas, se adornan con los huesos y lágrimas que son tiritas de la misma masa que se pegan con huevo. Las bolitas de arriba se ponen a esponjar; cuando doblan su volumen se las pega con huevo. Se cuecen a horno caliente. Ya frios, con una brocha se untan del barniz; se espolvorean de azúcar granulada y a los 5 minutos se vuelven a espolvorear otra vez.

to double in bulk. Sift the rest of the flour together with the salt and sugar. Add the whole eggs, yolks, orange-blossom water, anise solution, grated orange rind, lard and butter. Knead well until soft and add the risen yeast dough. Knead and pound. Grease the surface, place in a greased bowl, cover with a cloth and let rise in a warm spot for 6 hours or at room temperature for 12 hours. When the dough has doubled its bulk, knead lightly and shape into round loaves of the desired size, setting aside a small amount for the relief. With the palms roll lengths of dough into "knobs", "bones", and "teardrops" and attach these, except the "knobs", to the shaped loaves with beaten egg. Let the "knobs" rise until doubled in bulk and attack these to the centers. Bake in a hot oven. When breads have cooled, brush with topping, dust with granulated sugar, wait 5 minutes and dust with sugar again.

Manera de hacer el cocimiento de anís:

Se pone al fuego una cucharadita de anís en grano y 6 cucharadas de agua. Se deja hervir 2 minutos, se retira y se suela.

For the Anise Solution:

Boil a teaspoonful of anise seed in 1/2 cup water for 2 minutes. Strain, cool and use.

Manera de hacer el barniz:

Se desbarata la harina en el agua, se pone al fuego, se está moviendo continuamente y cuando tiene punto como de crema espesa, se retira. Se sigue moviendo y cuando enfría se pone a los panes con una brochita.

For the topping:

Dissolve 1 tablespoon flour in 1/2 cup water. Boil, stirring constantly, until it has the consistency of thick cream. Remove from flame and keep stirring until cool. Brush over the cool breads.

Rosemary E. Leiva
West Valley High School
Yakima, Washington

Appendix A

Bibliography for a course in cross-cultural communication for language teachers by Dr. Genelle Morain (used for the Western Workshop for Language Teachers).

French:

Borque, Jane. The French Teen-Ager
Brault, Gerard J. "Kinesics and the Classroom: Some Typical French Gestures." French Review 36 (February 1963), 374-82
De Gramont, Sanche. The French: Portrait of a People
Girod and Grand-Clement. Comment Vivent les Français
Gougher and Wolfe. Individualizing Basic French Texts
Jenks, Frederick. Planning to Teach Culture
Ladu, Tora T. What Makes the French French
Miller and Bishop. Culture Capsules: France
Morain, Genelle. French Culture: The Folklore Facet. MLA/ERIC Focus Report No. 9
Nostrand, Howard L. Background Data for the Teaching of French. Part A: La Culture et la société françaises au XX^{e} siècle, 2 vols.
Wylie and Begue. Les Français
ERIC list of curriculum guides in French

German:

Cooney, David T. German Culture Through Performance Objectives
Jenks, Frederick. Planning to Teach Culture
Pindur, Nancy. The German Teenager in Profile
Those Strange German Ways
Weiss, Gerhard. Folktale and Folklore--Useful Tools for Teachers of German. MLA/ERIC Focus Report No. 6
ERIC list of curriculum guides in German

Spanish:

Borque, Allen, Briggs. The Spanish Teenager
Carandell, Luis. Celtiberia Show, Vols. 1 & 2, Guadiana de Publ.
Gorden, Raymond L. Living in Latin America
Gougher and Smith. Individualizing Basic Spanish Texts
Jenks, Frederick. Planning to Teach Culture
Miller and Bishop. Culture Capsules: Mexico
Seelye and Day. The Newspaper: Spanish Mini-Culture Unit
ERIC list of curriculum guides in Spanish

Appendix B

Bibliography for a course in "non-traditional" methods of language teaching by Earl Stevick (used for the Western Workshop for Language Teachers).

Curran, C.A. Counseling-Learning in Second Language Learning.
Curran, C.A. Counseling-Learning: A Whole-Person Model for Education
Gallwey, W. Timothy. The Inner Game of Tennis
Gattegno, C. Teaching Foreign Languages in Schools: The Silent Way
Harris, T.A. I'm OK--You're OK
Jersild, A.T. When Teachers Face Themselves
La Forge, Paul. Research Profiles with Community Language Learning
Rogers, Carl. Freedom to Learn